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Kaoru Mori: Anything and Something

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Yen Press

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BEAM COMIX

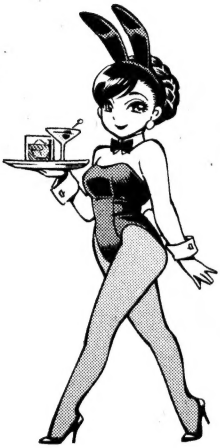
森薫拾遺集

Clothing and Something by Kaoru Mori

森薫

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KAORU MORI: ANYTHING AND SOMETHING









KAORU MORI

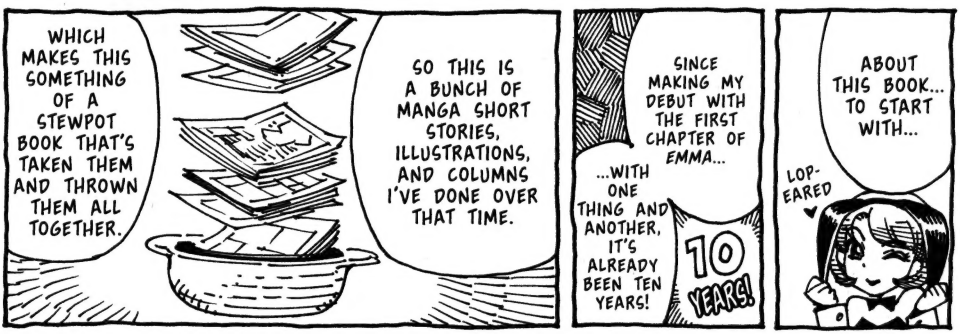


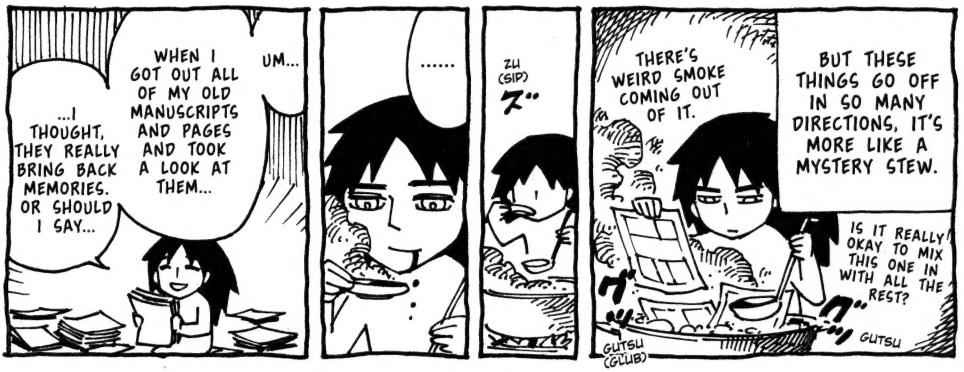


FOREWORD PAGES

SO WHAT IS KAORU MORI: ANYTHING AND SOMETHING?








SHOULD I SAY...
.....
PILLOW
WHAT IS THIS STRANGE FEELING I HAVEN'T FELT IN SO LONG!?
*THE MOMENT WHEN SHIRLEY CAME OUT.
LOTS OF MAIDS-RELATED STUFF.
...AND THE SECOND HALF IS MAINLY COLUMNS, SINGLE-PAGE ILLUSTRATIONS, AND A GRAB BAG OF OTHER THINGS ALL GATHERED TOGETHER.
THE FIRST HALF IS MADE UP OF A BUNCH OF VERY-SHORT-TO-MIDDLE-LENGTH MANGA STORIES...
NO MATTER HOW LONG I DO THIS, I NEVER GET USED TO IT.
YOU KNOW, WHEN YOU'RE DRAWING, THIS FEELING CONSTANTLY FOLLOWS YOU AROUND, HOUNDING YOU.
SO TURN THE PAGE AND START THE BOOK!
HEY! HEEEEY!
KYUUUUUU (CHUUUUUUG)
SO TRY IT WITH A GLASS OF YOUR FAVORITE SAKE IN ONE HAND.
I ALWAYS HOLD IT IN MY LEFT HAND.
FOR THE NON-DRINKERS AMONG YOU, TRY IT WITH TEA.
WELL, THINK OF IT AS SORT OF LIKE TRYING A WHOLE BUNCH OF SMALL SIDE DISHES.



005 ~ 020 – **Welcome to the Mansion, Master!**
(*Fellows!* Vol.16D)

021 ~ 028 – **To Come to See**
(*Megane Fellows!*)

029 ~ 036 – **Burrow Gentlemen's Club**
(*Bunny Fellows!*)

037 ~ 044 – **Baggy-chan**
(*Costume Fellows!* 2011)

045 ~ 052 – **The Swimsuit Bought Long Ago**
(*Swimsuit Fellows!* 2009)

053 ~ 060 – **Miss Claire's Ordinary Daily Life, Part 1**
(*Fellows!* Combined Edition: *Bride's Story & Ran and the Gray World*)

061 ~ 068 – **Miss Claire's Ordinary Daily Life, Part 2**
(*Fellows!* Combined Edition: *A Bride's Story & Ran and the Gray World*)

069 – **Illustration for floating pen**

070 ~ 073 – **Cover Story**
(*Fellows!* Vol. 4)

074 ~ 078 – **Maudlin Baker**
(*Maid Fellows!*)

079 ~ 082 – ***Fellows!* and Me**
(*Fellows!* Vol. 17)

083 ~ 124 – **Sumire's Flowers**
(*Monthly Comic Beam*, Sept. 2004 issue)

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135 – **POP slips of Amir, Emma, & Shirley for Kinokuniya Bookstore commemorating the publication of *A Bride's Story*, Vol. 2**

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138 – **Commemorating the publication of *Emma*, Vol. 10, for Bunkyodo**

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4/10/2005

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5/10/2006

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181 – **PR illustration for the launch of *Fellows!***

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184 ~ 185 – **Karasawa-san's Manga and Me**
(Naoki Karasawa, *Kasumi-den* collected edition)

186 ~ 191 – **Corsets of the Victorian Era**
(*Emma Animation Guide*, Vol. 3)

192 ~ 196 – **Fireplace**
(*Emma Animation Guide*, Vol. 2)

197 ~ 201 – **A Guide to the British Servants Found in Christie**
(A guide to Agatha Christie's *Passenger to Frankfurt*)

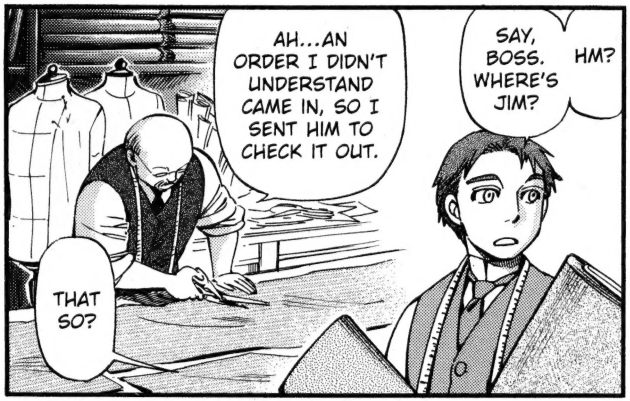
202 – **Princess Festival**
(*Fellows!* Vol. 15)



AAH!

WELCOME HOME, MASTER!!

Welcome to the Mansion, Master!


AH...AN ORDER I DIDN'T UNDERSTAND CAME IN, SO I SENT HIM TO CHECK IT OUT.
SAY, BOSS. WHERE'S JIM?
HM?
THAT SO?


COO, COOOO.



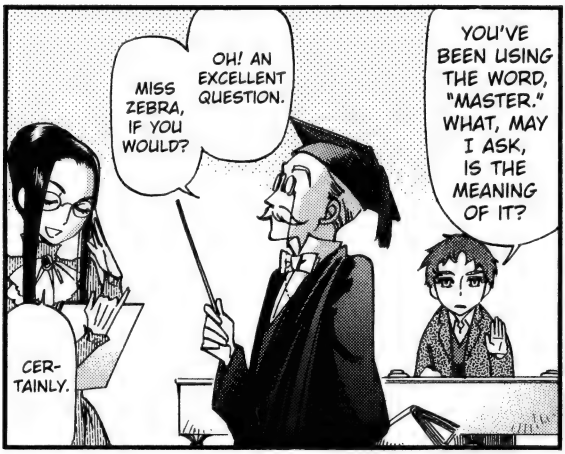



GORO (ROLL)
ゴロゴロ
GORO
AND SO...
WAAAH!




I'M SORRY! I'LL COME BACK SOME OTHER TIME!
HO HO HO!
GACHA
GACHA (KACHIKO)
OH DEAR! BUT YOU'VE ONLY JUST ARRIVED, MASTER!
SHALL I BRING TEA? ONE CUP OR TWO? OR TEN OR TWENTY?
INDEED!
YOU SHOULDN'T LET A FRESHLY BOILED POT OF WATER OR YOUR SERVANTS' FEELINGS GO TO WASTE!
I DON'T UNDER-STAND A WORD YOU'RE SAYING!
FIRST, WHY WOULD YOU CALL ME MASTER ...!?
BISHI (SMACK)
ZURU (DRAG)
ZURU
ZURU
NOW PLEASE, HAVE A SEAT, MASTER!
RIGHT THIS WAY.
NO, UM...
WAIT...


DOU (WHUMP)
SO PLEASED TO MAKE YOUR ACQUAINTANCE, MASTER!
I AM A MAID WHO WORKS IN THIS MANSION (WHEN IT SUITS ME).
YOU MAY CALL ME ZEBRA.
SERVICE! SERVICE!
KUKI (KICK)
KUKI
FEEL FREE TO TIP ME ANYTIME YOU CHOOSE.
THIS IS THE BUTLER, TACHIKAWA.
.....


ER... I HAVE A QUESTION.
HM?
YES, YOUNG MAN?
YOU'VE BEEN USING THE WORD, "MASTER." WHAT, MAY I ASK, IS THE MEANING OF IT?
OH! AN EXCELLENT QUESTION.
MISS ZEBRA, IF YOU WOULD?
CERTAINLY.

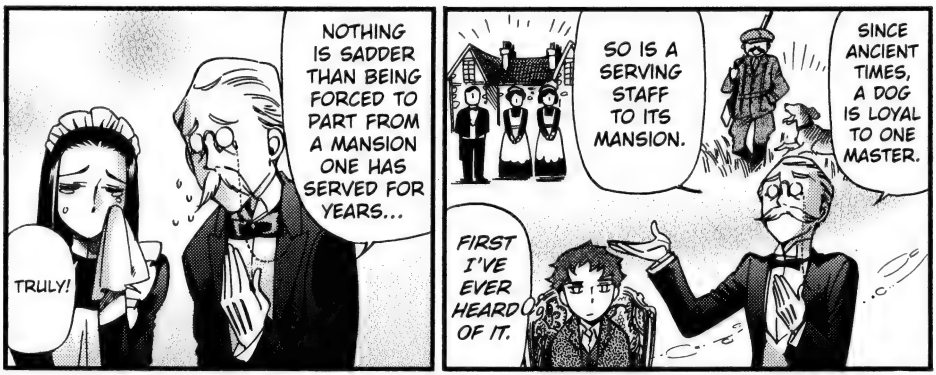

BUT THE WORLD DOESN'T LOOK KINDLY ON A MANSION WITH NO MASTER!
SO WE'D LIKE YOU TO TAKE THE JOB.
THAT'S WHY WE DRAGGED YOU HERE...
...OR RATHER...
...WHY YOU WERE CALLED UPON, SIR.

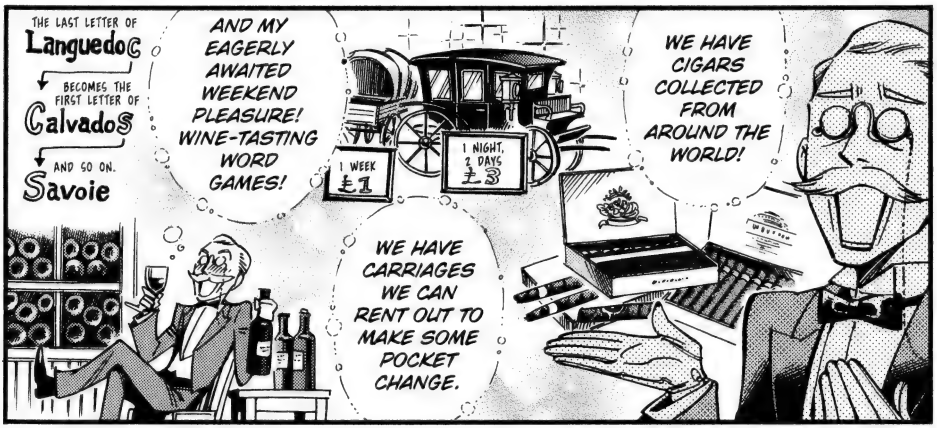

TO TELL THE TRUTH, THIS MANSION HAS FOUND ITSELF IN THE PRECARIOUS SITUATION OF BEING SHORT ONE MASTER.
OH DEAR, OH DEAR.
IT'S HARD TO FIND GOOD HELP ANYWHERE THESE DAYS.
CUSTOMIZED SERVICE


HA...


THIS IS WHY I WAS AGAINST HAVING AN AMATEUR MASTER.
A FEW MOMENTS' THOUGHT WOULD TELL YOU.


WHY DO YOU HAVE TO GO TO SUCH LENGTHS TO FIND A MASTER?
ALL YOU HAVE TO DO IS GET A JOB AT A DIFFERENT MANSION, RIGHT?


NOTHING IS SADDER THAN BEING FORCED TO PART FROM A MANSION ONE HAS SERVED FOR YEARS...
TRULY!
SINCE ANCIENT TIMES, A DOG IS LOYAL TO ONE MASTER.
SO IS A SERVING STAFF TO ITS MANSION.
FIRST I'VE EVER HEARD OF IT.

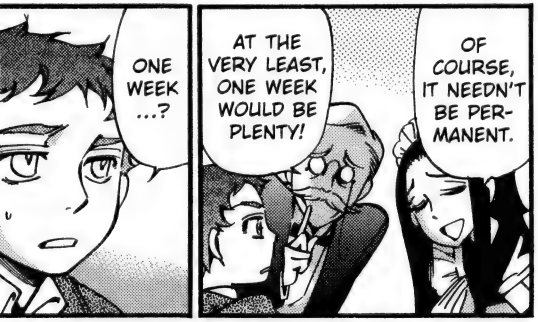

THE LAST LETTER OF Languedoc
BECOMES THE FIRST LETTER OF Calvados
AND SO ON. Savoie
AND MY EAGERLY AWAITED WEEKEND PLEASURE! WINE-TASTING WORD GAMES!
1 WEEK £1
1 NIGHT, 2 DAYS £3
WE HAVE CIGARS COLLECTED FROM AROUND THE WORLD!
WE HAVE CARRIAGES WE CAN RENT OUT TO MAKE SOME POCKET CHANGE.


AND I CAN COM-MANDEER THE GUEST DRESSING ROOM TO TAKE LONG AFTERNOON BATHS!
AHAAN!
I CAN ORDER ALL THE CAKES, SWEETS, AND FRUITS I WANT AND CHARGE IT ALL TO THE MANSION!
AND I CAN TRY ON DRESSES, HATS, AND ACCESSORIES ONE AFTER THE NEXT!
ON THE OTHER HAND...

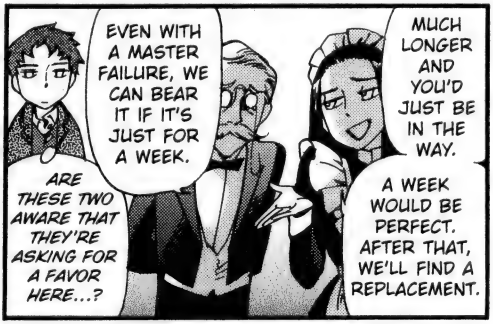

THAT'S THE VERY DEFINI-TION OF A TERRIBLE MASTER!
YOU'D ASK US TO GIVE ALL THAT UP!?
EXACTLY!

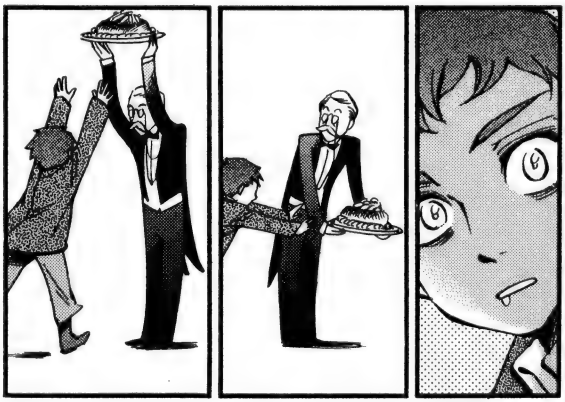

WHAT A MAGNANIMOUS PERK, DON'T YOU THINK?
HA HA HA!
.....
BY THE WAY, JUST TO MAKE SURE WE'VE LEFT NOTHING OUT...
...THE JOB ALSO INCLUDES ONE GHOST FROM THE TOWER OF LONDON.


KYAAA!
IT'S A MAID!
A MAID CHANGING CLOTHES!
...A MASTERLESS MANSION MIGHT BE DONATED AND OPENED TO THE PUBLIC!
AND EVEN THE SERVANTS' QUARTERS WOULD BE OPENED UP TO TOURIST TRAFFIC ON THE WEEKENDS!
IT'S TOO FRIGHTENING!!
IF IT CAME TO THAT, YOU COULD ALWAYS QUIT.
THEN EVERYONE WOULD KNOW ALL MY SECRETS!


ONE WEEK ...?
AT THE VERY LEAST, ONE WEEK WOULD BE PLENTY!
OF COURSE, IT NEEDN'T BE PERMANENT.


OH DEAR. IS THAT SO?
IF I DON'T GET BACK QUICKLY, THE BOSS WILL BE ANGRY.
I THINK I UNDERSTAND THE CIRCUMSTANCES. GET YOURSELF ANOTHER CANDIDATE.


ARE THESE TWO AWARE THAT THEY'RE ASKING FOR A FAVOR HERE...?
EVEN WITH A MASTER FAILURE, WE CAN BEAR IT IF IT'S JUST FOR A WEEK.
MUCH LONGER AND YOU'D JUST BE IN THE WAY.
A WEEK WOULD BE PERFECT. AFTER THAT, WE'LL FIND A REPLACEMENT.




WHAT A SHAME!
THAT MEANS THE DINNER WE'VE PREPARED WILL GO TO WASTE.


NOW EAT UP! YOU MUSTN'T HOLD BACK!
AND THERE IS SO MUCH MORE!
GAFU
GAFU (SNARF)
GAFU
HA (GASP)
GATATA (CLATTER)
I...
I'M GOING HOME!
THANKS FOR DINNER!
I'VE BEEN LIVING OFF POTATOES FOR SO LONG THAT I JUST...
OH NO!!
THESE ARE DELICACIES THAT CAN ONLY BE ENJOYED AT AN ESTATE SUCH AS THIS.
IT JUST MELTS IN YOUR MOUTH!
MMM! THIS GAME BIRD IS AT THE PEAK OF ITS DELICIOUS-NESS!
LET ME TRY IT TOO.
OH MY! THIS IS EXCELLENT AS WELL!
I'M GOING HO...
I'M GOING H...

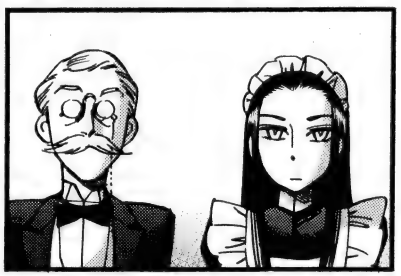

A MASTER MUST BECOME SOMEONE THOSE IN SERVICE HOLD DEAR!
LISTEN CARE-FULLY, MAS-TER!
YES! YES!

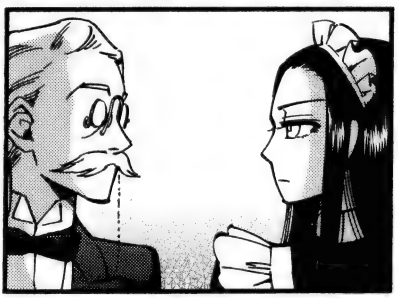

I'M GOING HOME TOMOR-ROW...!!
...TO-MOR-ROW...
THE PLAN THAT NEVER WORKS.


EX-CUSE ME.
SO WHAT EXACTLY DOES A MASTER DO?


SIGH ...
AH, WHAT A CLEVER PUN!
IF HE'S NOT, IT'S A DIS-SERVICE TO THE SERVICE!


I HAVE THE FEEL-ING...
...THAT THESE PEOPLE HAVE NO IDEA WHAT THEY'RE TALKING ABOUT.





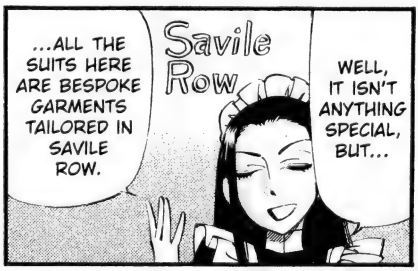

HOW TRUE.
IN THE END...
...THE BEST MASTER IS ONE WHO NEVER COMPLAINS ABOUT THE HELP.
I'M CERTAIN I CAN TAKE CARE OF SALARIES WITH SOME SIMPLE ADJUSTMENTS OF THE LEDGER.
ISN'T A MASTER SOMEBODY INFLUENTIAL WHO PAYS OUR SALARIES?
TWO
WE HOPE YOU TWO ENJOY THE REST OF YOUR EVENING.
AND SO, WE'LL BID YOU GOOD NIGHT.
TWO?
WAIT ...
WAIT JUST A MINUTE ...
EH?
THIS GUY HAS AN EVIL AURA THAT IS REALLY SCARY ...!!
ヒィィィィ
EEEEEK!!


CHEEP
CHEEP
CHEEP...
CHIRP!
CHIRP!
INDUCING CHARLEY HORSES.
DUMPING JIM OUT OF BED.
SINGING SONGS OFF-KEY RIGHT IN JIM'S EAR.
IT'S LIKE I WAS ASSAULTED WITH TINY NUISANCES THAT KEPT ME FROM SLEEPING...
HRNNN...
I WASN'T ABLE TO GET ANY SLEEP...
...JUST GETS MY GOAT EVEN MORE...!
AND SEEING HIM SLEEPING SO PEACE-FULLY...
SUYA (III)
SUYA
SHIIIIN (SILENCE)
BED Room
RIRIRIRIIIN (RINGALING)
THE SERVANT BELL.
USE ONLY 3 TIMES A DAY. (ABSOLUTELY NO MORE!)
.....
TAKEN FROM HIM.
ANY-WAY, TIME TO GO HOME.
I'LL JUST RECLAIM MY HAT AND BE OFF.


(GACHA (KACHAK)
UM...
IS ANY-BODY HERE ...?
EEEEEK!
WHAAA!?
WHAT IS GOING ON HERE!?
BAAAN (BAM)
THE MAS-TER...
OH, THE MASTER, HE...
WH-
WHAT CAN THIS MEAN ...!?
NO! I DIDN'T!
(OYO (GOD)
BUT WAIT! WHAT ARE YOU DOING CHANGING IN THE KITCHEN ANYWAY!?
SOME-THING'S NOT RIGHT ABOUT THIS!!
SINCE IT HAS COME TO THIS, WE HAVE NO CHOICE!
WAIT!
BEFORE THIS BECOMES A SCANDAL, WE MUST EXTEND YOUR TERM AS MASTER!
HE SEEMS FUN AND EASY TO MANIPU-LATE!
IF YOU WILL JUST SIGN AT THE BOTTOM OF THIS LEGALLY BINDING CONTRACT!!
HERE. HERE.
SFX: GIGIGI (STRAAAIN)

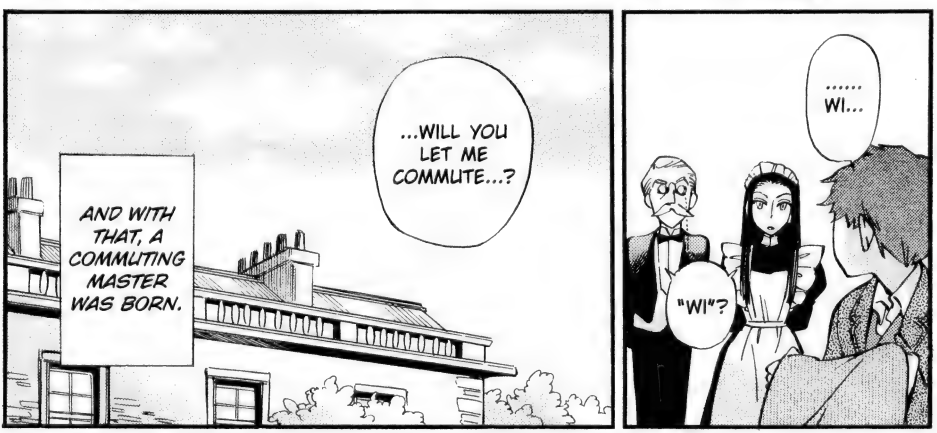

JIM DOESN'T SEEM TO HAVE EVER COME BACK.
YES, WELL.
HE ISN'T MY CONCERN.
THE BOY IS FIRED.
BOSS?
MASTERRR!
WHERE ARE YOUUUU?
RUNNING WON'T DO YOU ANY GOOD, MASTER!
MASTERRR!
?
OHHH... I WANT TO GO HOME! I WANT TO GO HOME! I WANT...
MASTERRR!


スラーーー
ZURAAAA (ZWOOM)

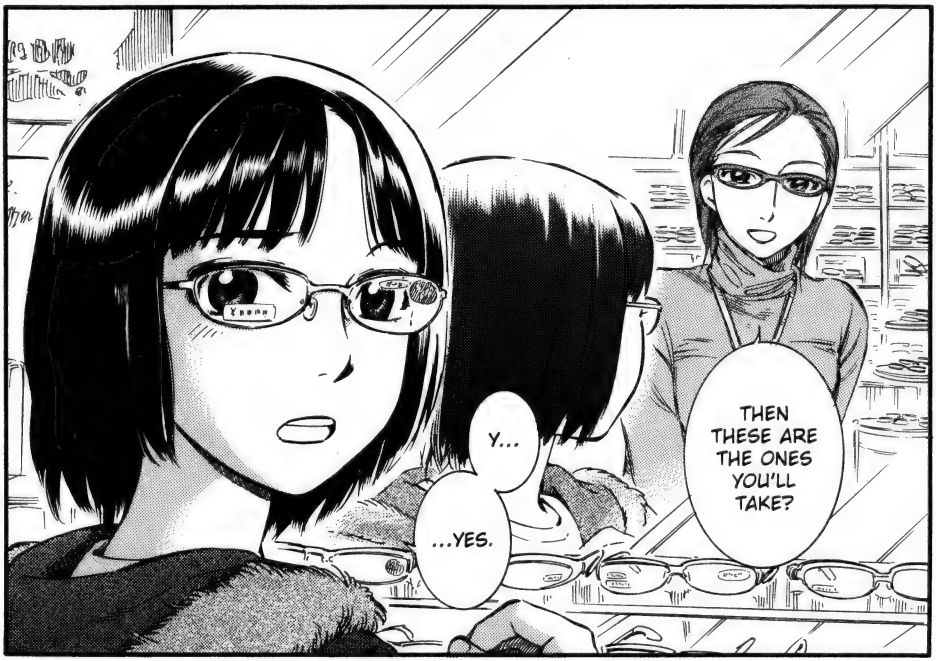

...ALL THE SUITS HERE ARE BESPOKE GARMENTS TAILORED IN SAVILE ROW.
Savile Row
WELL, IT ISN'T ANYTHING SPECIAL, BUT...


I KNOW THIS HEM-STITCH ...!!
HEMSTITCH
OH.
I...


ANYTHING LESS FOR THE MASTER SIMPLY COULDN'T BE BORNE!


AND WITH THAT, A COMMUTING MASTER WAS BORN.
...WILL YOU LET ME COMMUTE...?
"WI"?
..... WI...

The End

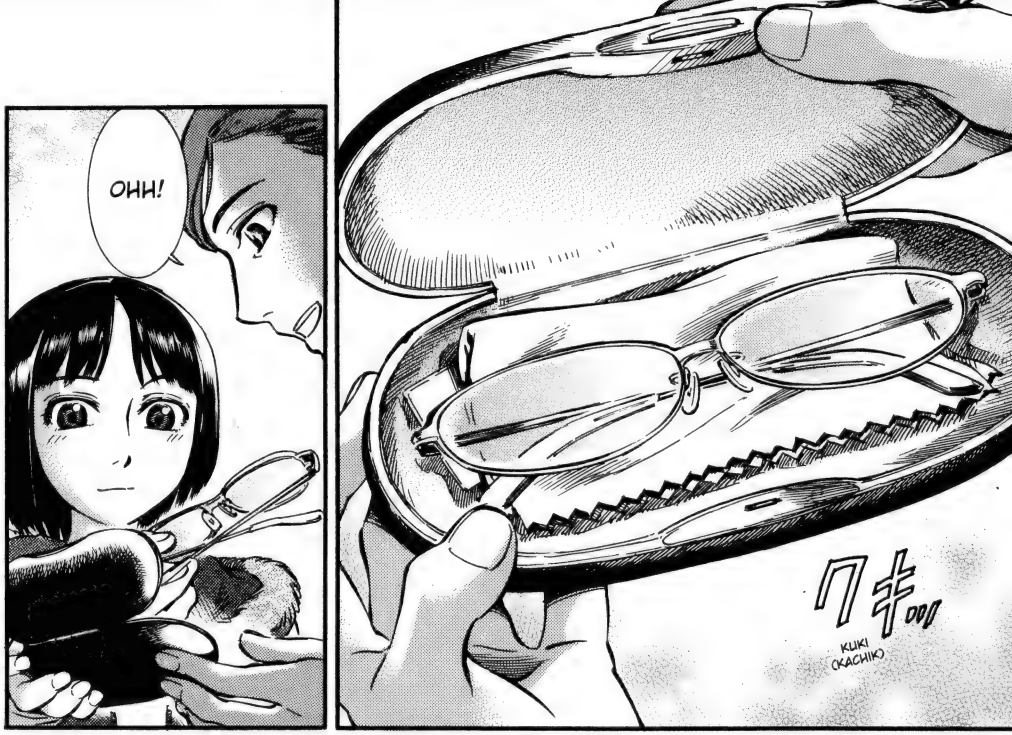


To Come to See








OHH!
カチッ
KUKI
(KACHIK)

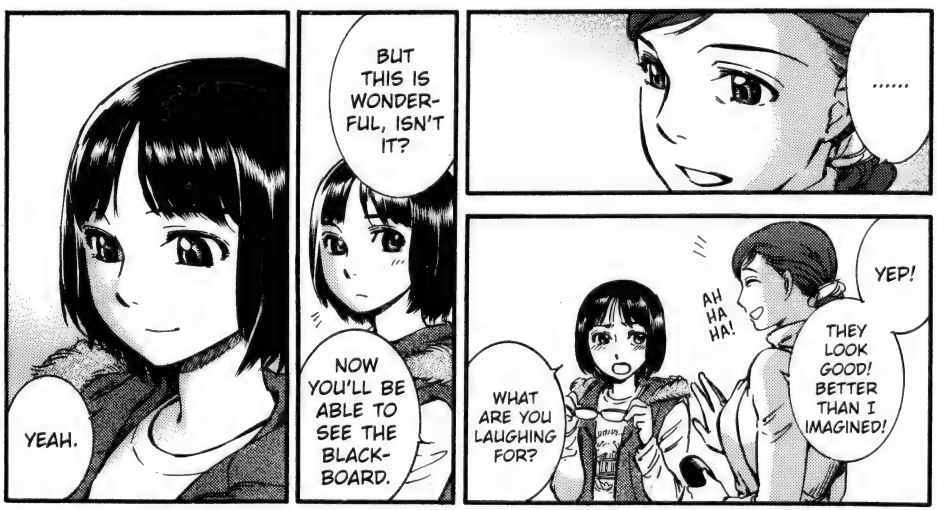

TRY PUTTING THEM ON A MOMENT.

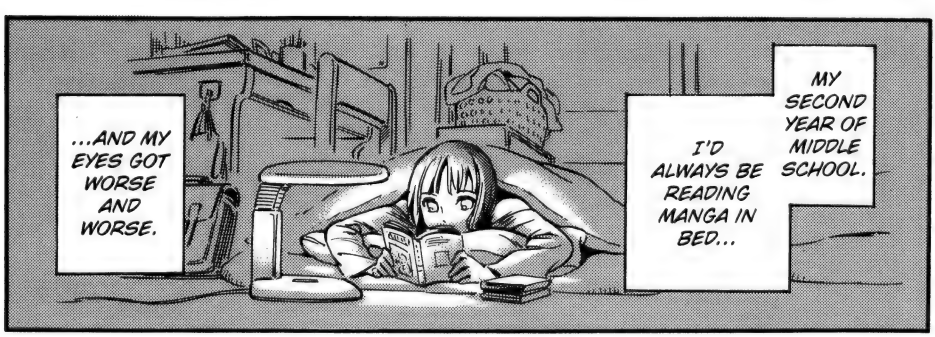

YEAH.
ALL THE OTHERS HAD REALLY THICK FRAMES.
YOU LIKE THIS STYLE?



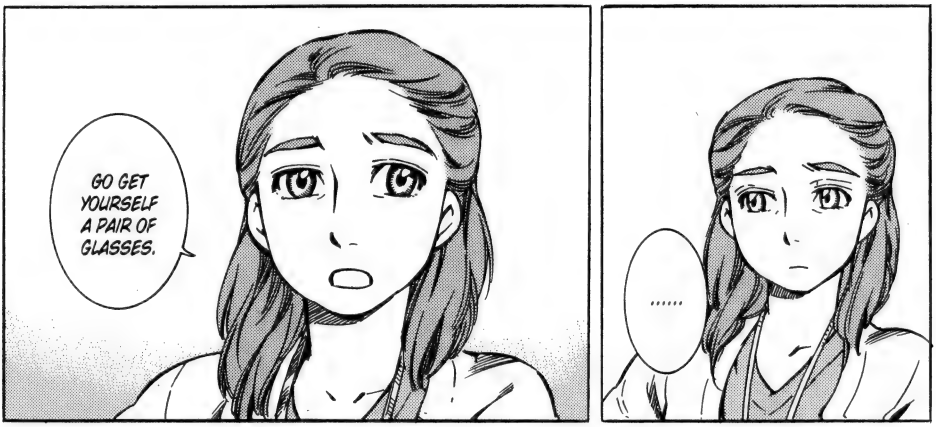




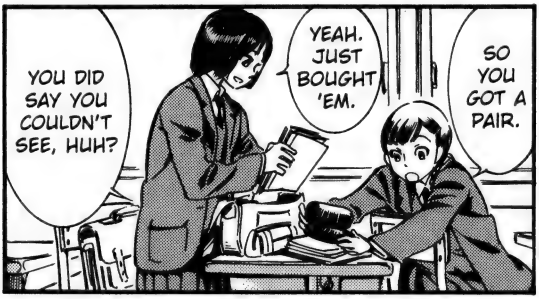

.....
YEP!
THEY LOOK GOOD! BETTER THAN I IMAGINED!
AH HA HA!
WHAT ARE YOU LAUGHING FOR?
BUT THIS IS WONDER-FUL, ISN'T IT?
NOW YOU'LL BE ABLE TO SEE THE BLACK-BOARD.
YEAH.


MY SECOND YEAR OF MIDDLE SCHOOL.
I'D ALWAYS BE READING MANGA IN BED...
...AND MY EYES GOT WORSE AND WORSE.

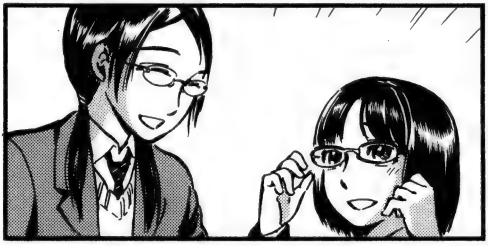

I COULDN'T SEE THE BLACK-BOARD.
I HAD TO COPY OTHER PEOPLE'S NOTES.
MY GRADES DROPPED.
CLASS STOPPED BEING FUN.
I LOST ALL MY MOTIVA-TION.


GO GET YOURSELF A PAIR OF GLASSES.
.....



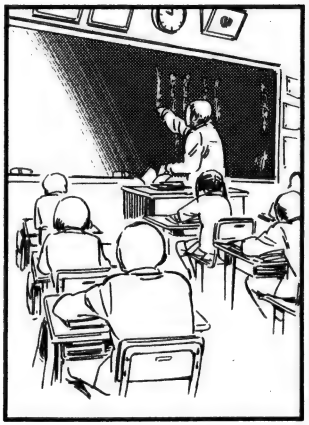

YOU DID SAY YOU COULDN'T SEE, HUH?
YEAH. JUST BOUGHT 'EM.
SO YOU GOT A PAIR.


OH! GLASSES!

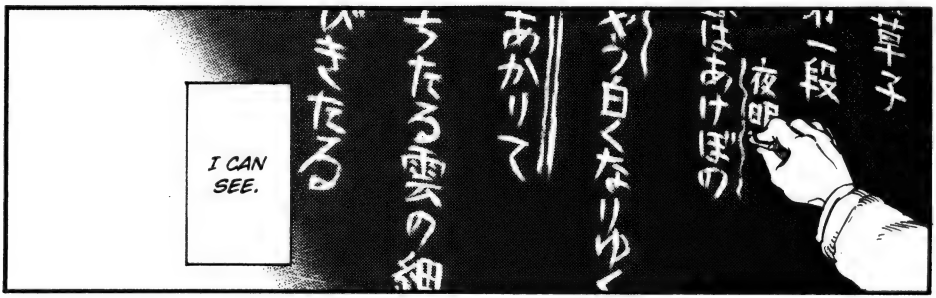


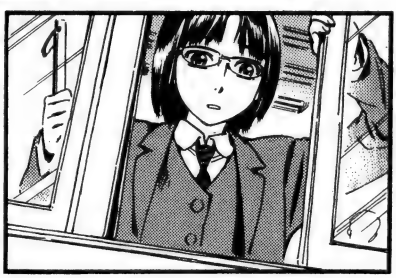

WHAT'RE "GLASSES BUDDIES" SUPPOSED TO BE?
AH HA HA.
YOU'RE GLASSES BUDDIES!

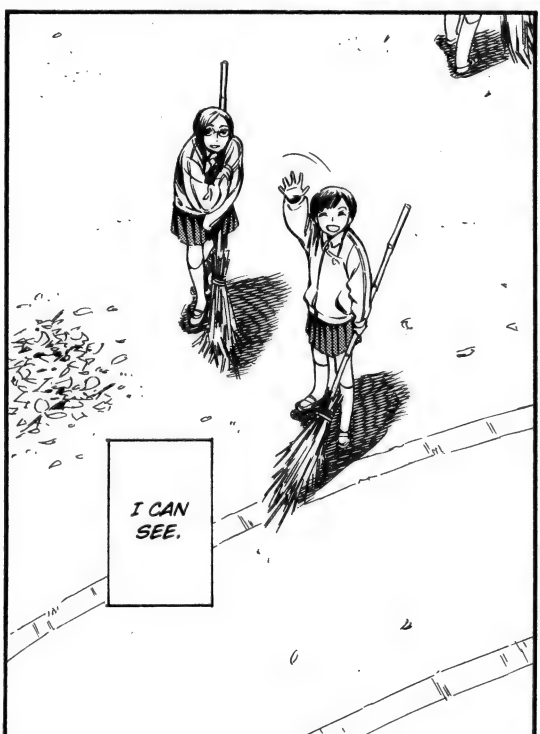

YUCCHI! YOU'VE GOT GLASSES!
HUH?
SHE SAYS SHE JUST BOUGHT THEM.

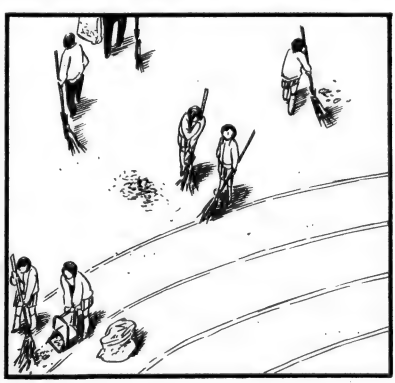





草子
一段
夜明
ばあけぼの
やう白くなりゆく
あかりて
ちたる雲の細
びきたる
I CAN SEE.



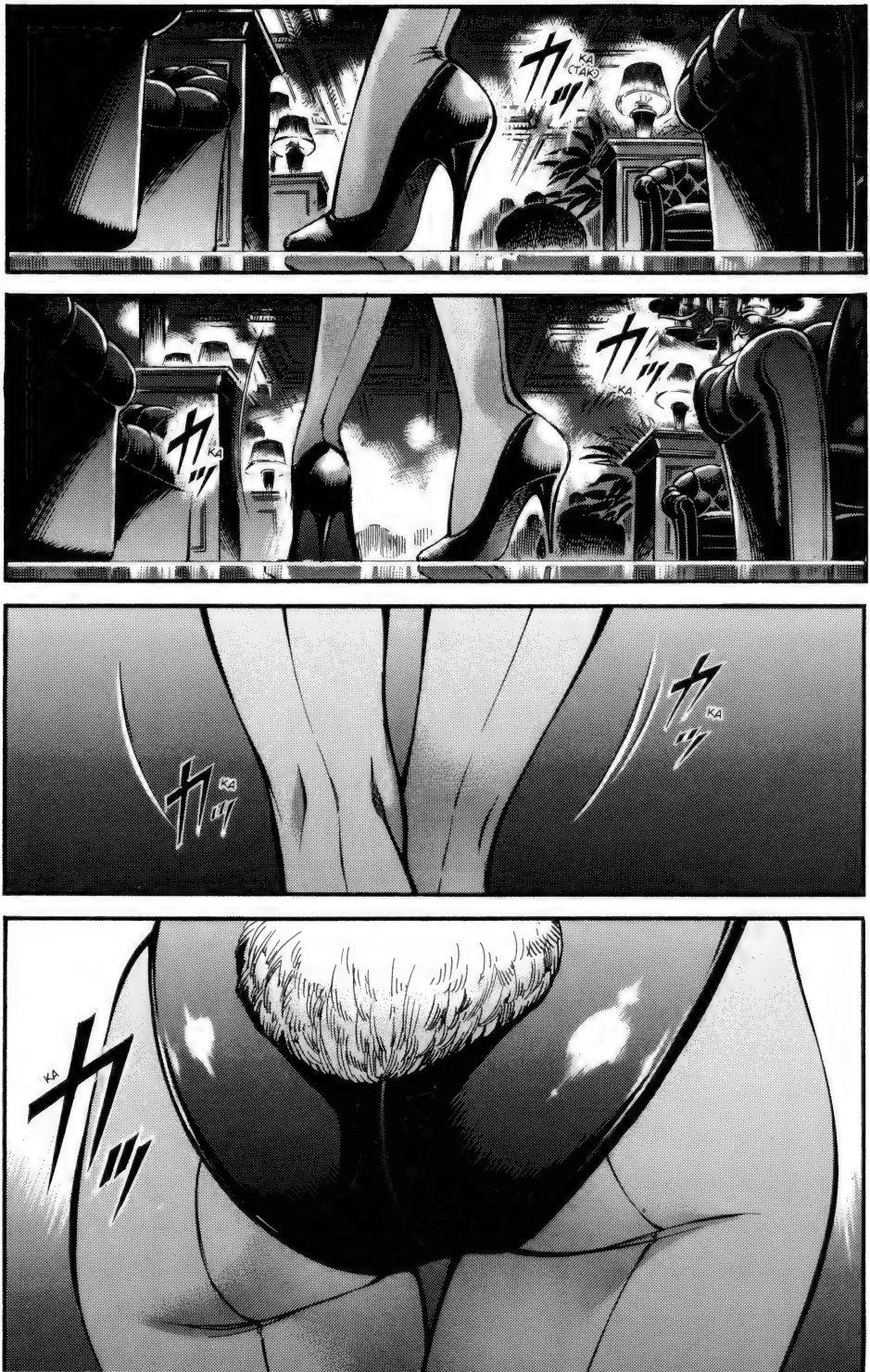

I CAN SEE.





BOOK: ENCYCLOPEDIA OF ANIMAL HUSBANDRY


...I CATCH SHIMADA LOOKING BACK HERE A LOT LATELY...
YOU KNOW...
EH!?
The End


カッ
KA
CTÁKO
カッ
KA
カッ
KA
カッ
KA
カッ
KA


Burrow
Gentlemen's
Club
GOOD EVENING.


WHAT CAN I GET YOU TO DRINK?
WHISKEY? WINE? BRANDY?
I'VE BEEN NOTICING YOU HERE A LOT RECENTLY.
ARE YOU ON YOUR OWN TONIGHT?
OR A COCKTAIL? WE CAN MAKE IT HOWEVER YOU LIKE IT.
?
IS SOMETHING THE MATTER?
I CAN READ IT ON YOUR FACE.


EXCUSE ME A MOMENT.
I'M AFRAID THIS IS A SERVICE WE DO NOT PROVIDE HERE.
NOW, SIR.
THIS CLUB IS ONLY FOR SOCIAL DISCOURSE AMONG GENTLE-MEN.
SO WE EXPECT A CERTAIN DEGREE OF MODERATION FROM OUR MEMBERS.
PLEASE FORGIVE THE INTER-RUPTION.
WHAT WAS IT I COULD HELP YOU WITH?


MY, ISN'T THIS A BEAUTIFUL DIAMOND.
IT LOOKS ALMOST LIKE CLEAR ICE.
YOU WANT ...
...ME TO HAVE IT?
MAR-RIAGE?
YOU WANT US TO BE MAR-RIED?
OH MY GOOD-NESS.
LET'S SEE...
...THEN, CAN YOU TURN THIS INTO A DIAMOND?


SO, WAS THAT EVERY-THING?
THERE'S NOTHING ELSE YOU'D LIKE TO ORDER?
YOU SEE, IF YOU CAN TURN GLASS INTO A DIAMOND...
...THEN YOU JUST MAY BE ABLE TO TURN A BUNNY INTO A WIFE.
PLEASE ENJOY YOUR-SELF, THEN.
YES, CAN I HELP YOU...
...SIR?
THE PHOTO IS TWENTY YEARS OLD?
THIS PHOTO IS?
?
OH MY.
THAT LOOKS ...
...QUITE A LOT LIKE ME.
YOU KNOW I CAN'T BE THAT OLD, RIGHT?
NOW YOU'RE TEASING ME!

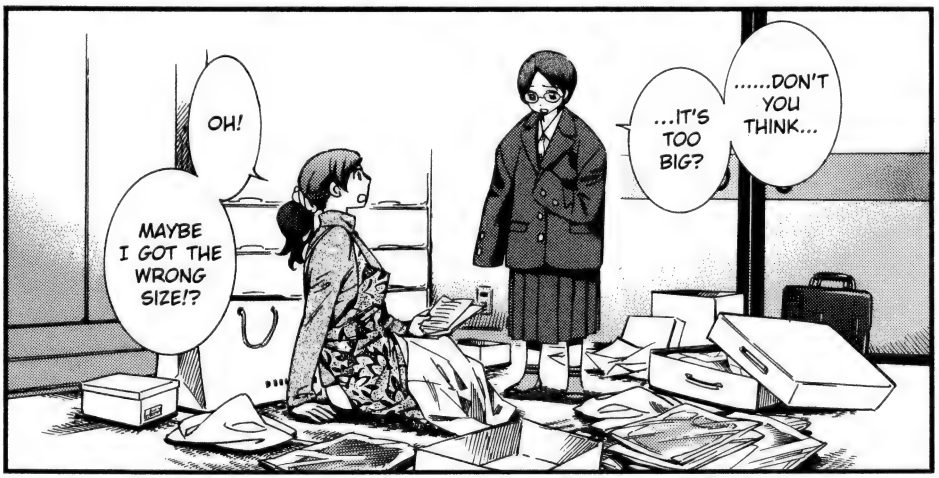

BUT EVEN SO...
...WE HAVE A RULE AGAINST PHOTOGRAPHY HERE, IF YOU PLEASE.
HOWEVER DID YOU MANAGE TO TAKE...
...THIS PICTURE, SIR?
IN ANY CASE ...
...I AM NOT INCLINED TO PRY INTO YOUR AFFAIRS.
SO LET'S CALL THIS CONVERSATION OVER.
AND BOTH YOU AND I WILL FORGET IT EVER HAPPENED.


WELL, BE VERY CAREFUL ON YOUR WAY HOME.
HAVE A WONDERFUL EVENING.
OH?
GOING HOME ALREADY?


JUST REMEMBER THAT IN OUR CLUB...
...WE'LL ALWAYS BE JUST AS WE ARE, WAITING TO GREET YOU WHEN YOU COME AGAIN.


ALWAYS .....
The End




OH!
MAYBE I GOT THE WRONG SIZE!?
.....DON'T YOU THINK...
...IT'S TOO BIG?

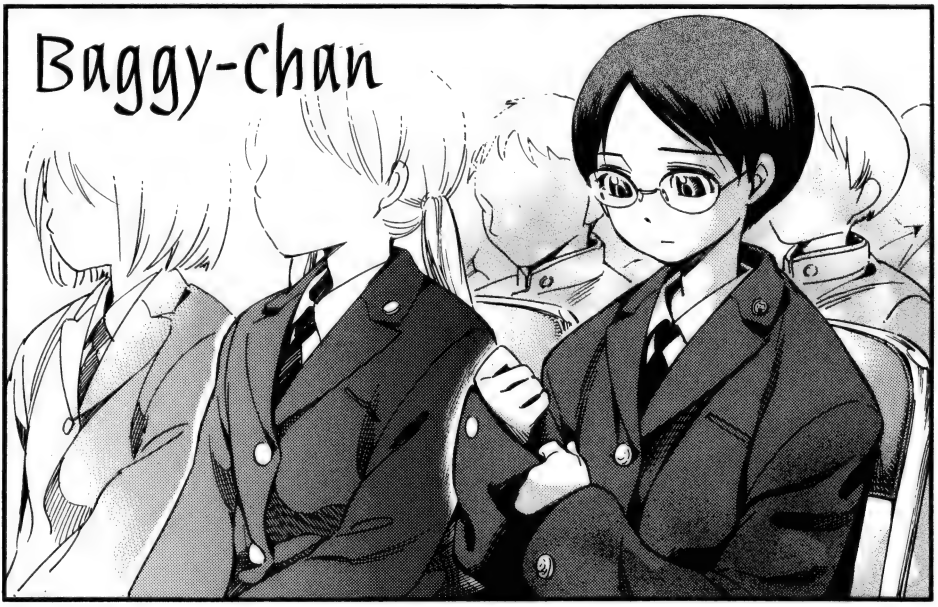

WE CAN EASILY TAKE THE SKIRT UP.....
EVEN IF WE ORDERED A NEW ONE, IT WOULDN'T COME IN TIME FOR THE FIRST DAY.


EHH?
I'LL MAKE SOME ADJUSTMENTS, SO CAN YOU JUST WEAR THIS ONE?
BUT IT'D BE SUCH A WASTE OF MONEY TO BUY ANOTHER!


IS IT THAT BAD?
IT'S LIKE A TENT!
YOU'RE GOING TO HAVE TO WEAR IT FOR THREE YEARS, SO I GOT IT A LITTLE ON THE LARGE SIDE, BUT...


SIGN: NEW STUDENTS ENTRANCE CEREMONY
入学式
DON'T YOU WORRY!
YOU'LL GROW INTO IT IN NO TIME!

Baggy-chan



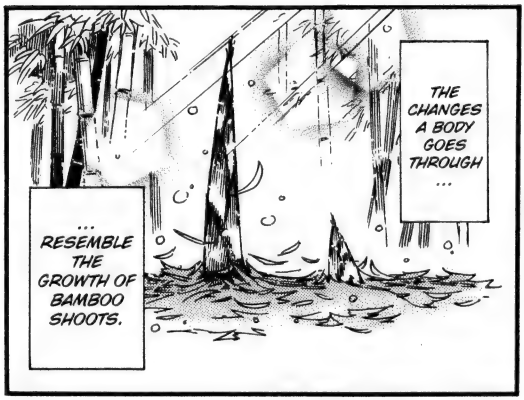



IT LOOKS TERRIBLE, DOESN'T IT?
MY MOTHER FORCED IT ON ME AND SAID I'D GROW INTO IT QUICKLY ENOUGH.
YEAH! SAME WITH ME!


MY UNIFORM'S TOO BIG!
SO IS MINE!

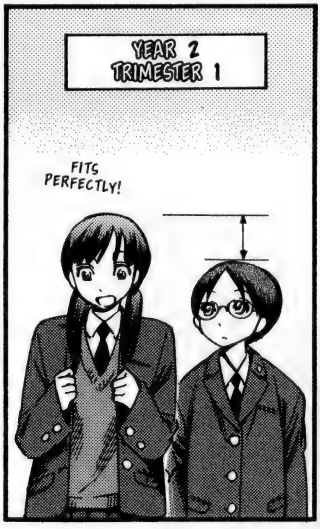

ISN'T THAT WAY TOO BIG?
GAPU
GAPU (FWUP)
GAPU
YOU ONLY HAVE ONE BUTTON THERE.
NORMALLY THERE ARE TWO.
IT'S FOLDED UP UNDER-NEATH.
YEAH.
YOU AGREE ...?
WE'LL START PASSING OUT TEXT-BOOKS NOW!
I GUESS SHE JUST...
... DOESN'T MIND, HUH?


HEY, DID YOU SEE?
THAT FIRST-YEAR WHO JUST STARTED HERE.
YEAH, I SAW!
THAT THING'S WAY TOO BIG, HUH?
I DON'T THINK ANYBODY COULD GROW INTO THAT!
NO KIDDING.
BUT IT'S KINDA CUTE, RIGHT?
YOU KNOW, I WAS THINKING THE SAME THING.
RIGHT?
PIIIII (TWEET)
LINE UP!
HER GYM CLOTHES TOO...
IT LOOKS MORE LIKE A DRESS.


THE CHANGES A BODY GOES THROUGH ...
... RESEMBLE THE GROWTH OF BAMBOO SHOOTS.


IT'S THE TIME OF THE GROWTH SPURT.


YEAR 2 TRIMESTER 3
IT'S FEELING KIND OF TIGHT.


YEAR 2 TRIMESTER 1
FITS PERFECTLY!


YEAR 1 TRIMESTER 3
I WANT TO GROW TALLER!


I'M NOT GROWING AT ALL!
IS THAT RIGHT?
HOW STRANGE...

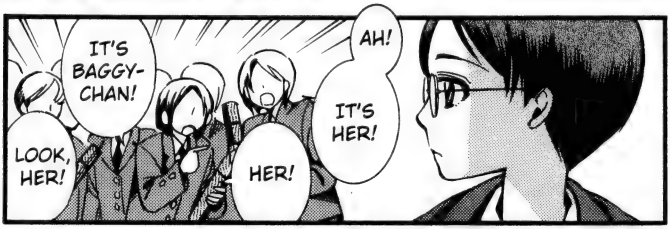

I GREW TWO WHOLE CENTIMETERS!
GYAA!
MY TORSO IS THE ONLY PART THAT GREW!


WELL? WELL? WHAT'D YOU GET?
DID YOU GROW ANY?



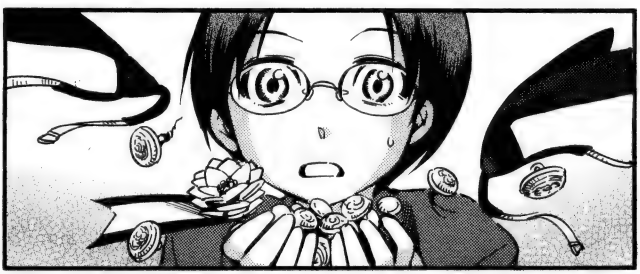


SIGN: GRADUATION CEREMONY





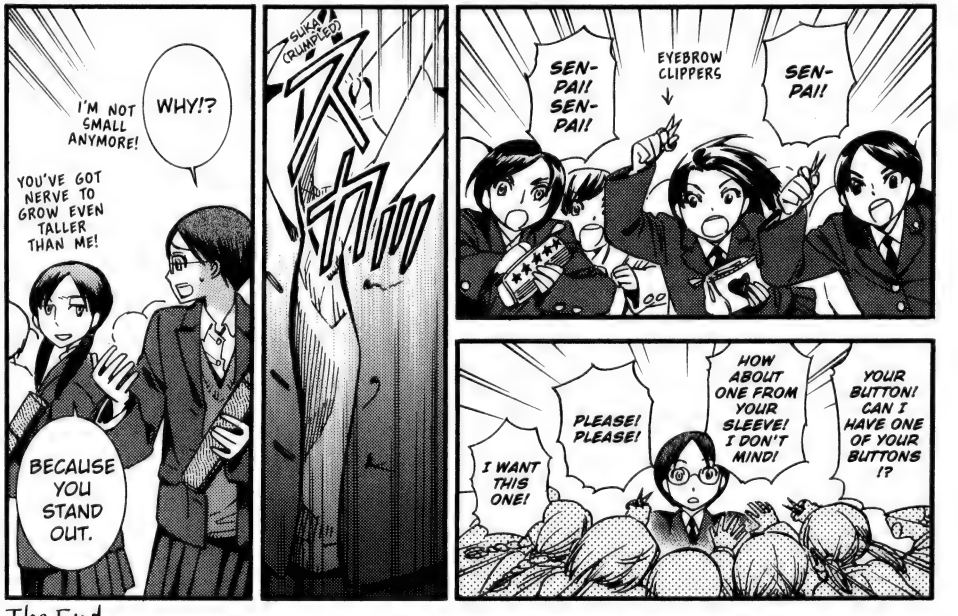





LIKE MY ELBOWS AND KNEES.
FOR SOME REASON, I ACHE A LOT THESE DAYS.
AND WHAT WITH ONE THING AND ANOTHER, THEY ENTERED THEIR THIRD YEAR.
GOKI (CRICK)
OW!
REALLY!?
THAT'D BE BECAUSE YOU'RE GETTING TALLER, RIGHT?
REALLY!?
THAT'S WHAT HAPPENED TO ME.
HEIGHT
HEIGHT
HEIGHT
OW! OW! OW!
OW! OW!
OW!



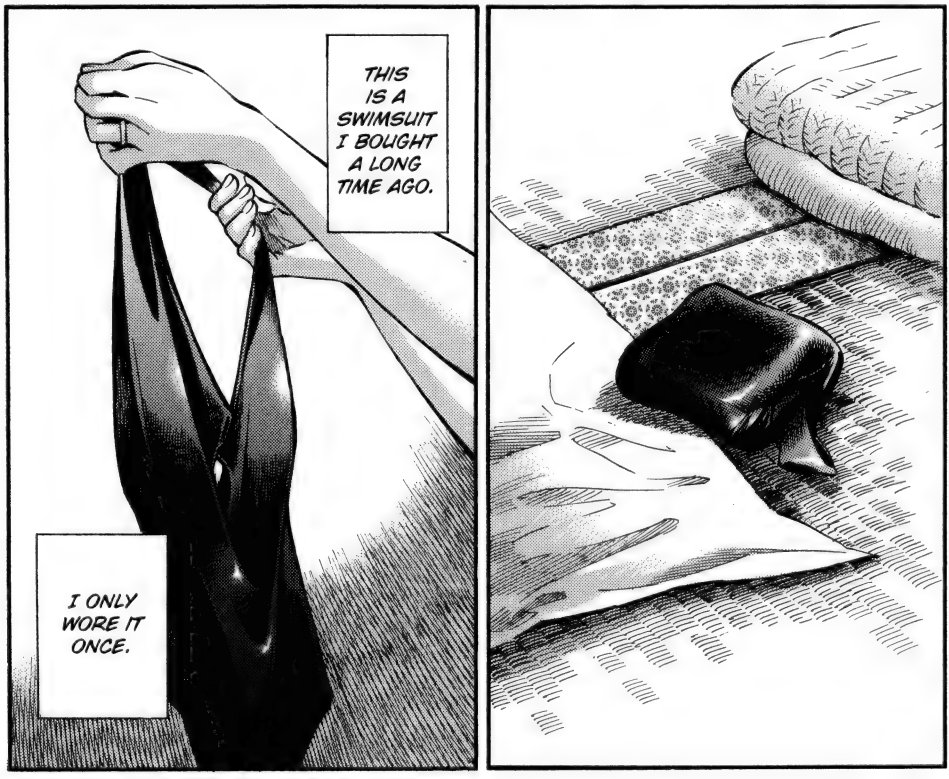
SIGN: GRADUATION CEREMONY



The End



The Swimsuit Bought Long Ago

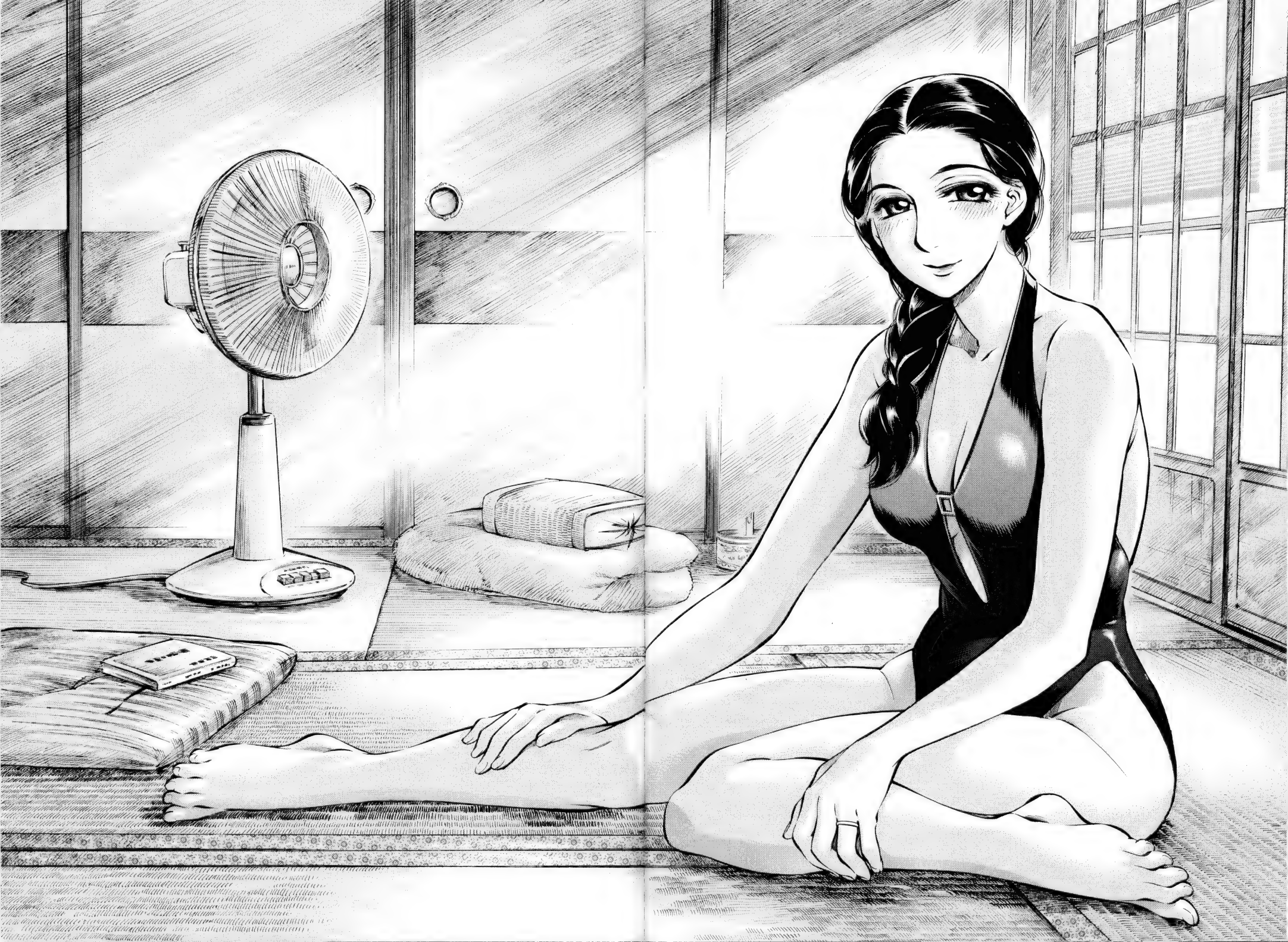



I THOUGHT IT WAS A LITTLE SHOWY, BUT...
...EVERY-BODY THERE WAS IN A BIKINI.
ON MY FIRST TRIP OVERSEAS.
BUT IT SEEMED A WASTE TO THROW IT AWAY, SO I KEPT IT.
THAT ONE TIME WAS THE ONLY TIME I WORE IT.


TRY IT ON NOW?
NOW?
HUH?
I'D BE TOO EMBAR-RASSED.
OH, NO.
.....


PEOPLE CAN SEE IN!
THEY'LL WONDER WHAT WE'RE DOING!
THE SLIDING DOOR...
CLOSE THE SLIDING DOOR...

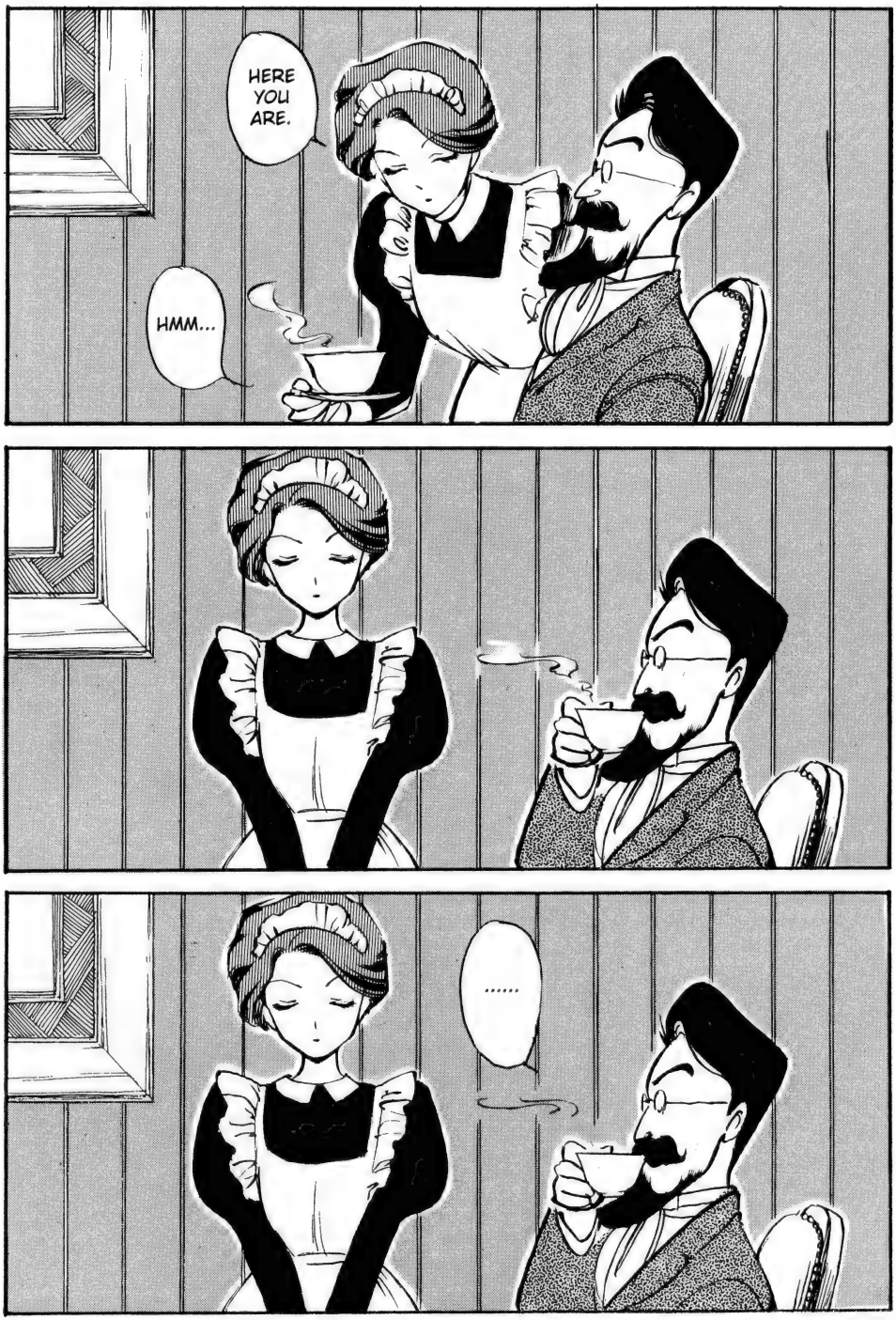

I DID FIT INTO IT!
I LIKED THE SUIT'S SHAPE. THAT'S WHY I BOUGHT IT.
.....
MAYBE I'VE GAINED WEIGHT ...
REAL-LY?
YOU REALLY THINK SO?




.....NO, BUT MAYBE...
...ON AN OVER-SEAS TRIP...
I DON'T HAVE THE CONFIDENCE TO WEAR THIS OUTSIDE ANYMORE.
EVEN AT THE POOL, YOU KNOW?
THE ONLY OVERSEAS TRIP WE'VE EVER TAKEN WAS FOR OUR HONEYMOON, RIGHT?
YOU'D TAKE ME AGAIN...
...DAR-LING?

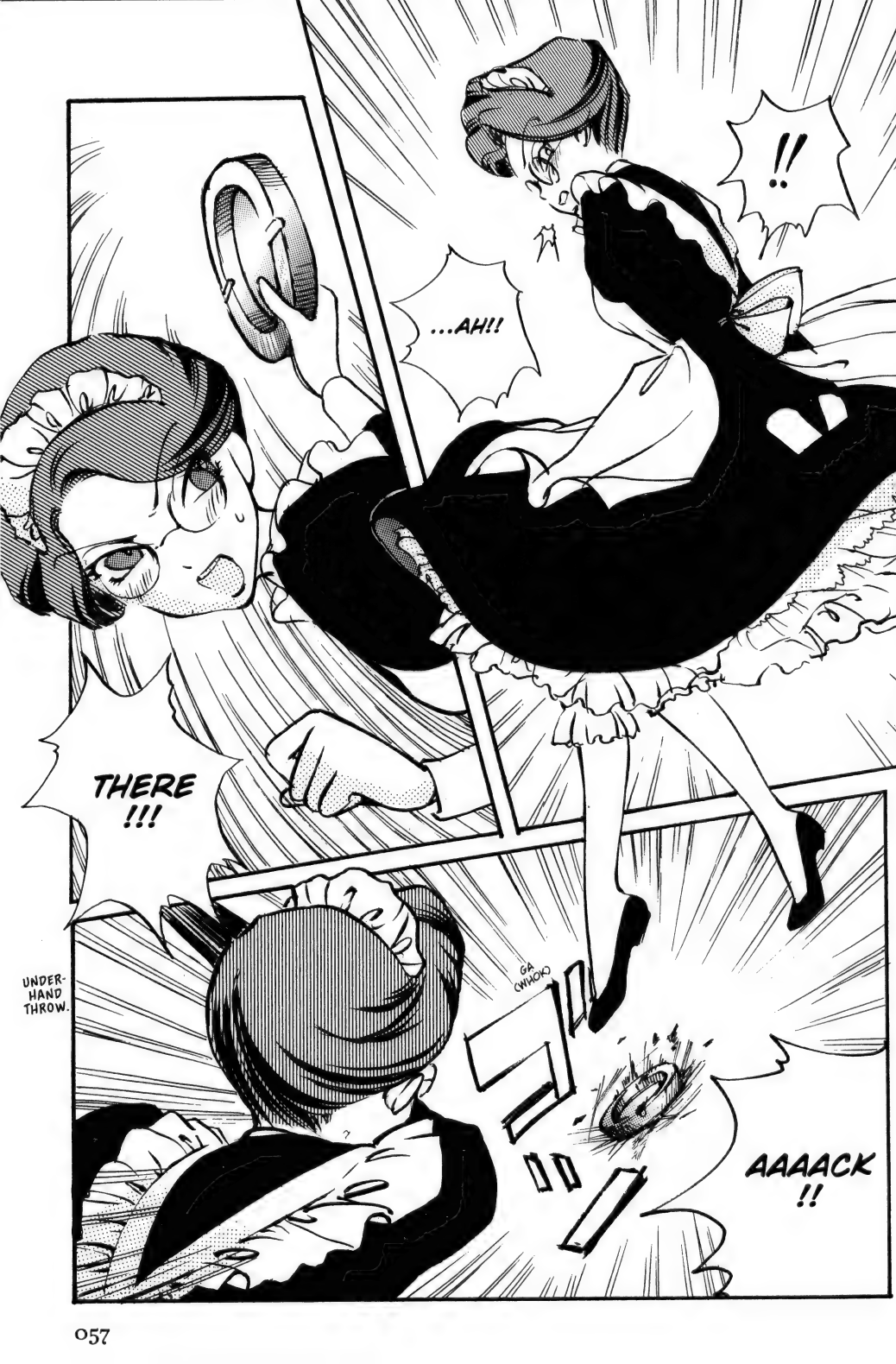
The End


Miss Claire's
Ordinary Daily Life
Part I


HERE YOU ARE.
HMM...
.....


DARJEELING, CEYLON, AND ASSAM!!
KUWA (RAWR)
CLOSE.
DARJEELING, EARL GREY, AND ASSAM, SIR.
WHAT!? DAMN!! HMM, NOW THAT YOU MENTION IT, THE AROMA IS A BIT...
THAT MAKES TEN WINS TO TWO LOSSES IN MY FAVOR.
MEANING I GET A 20 PERCENT INCREASE IN PAY NOW.
...BY THE WAY, CLAIRE, WHAT DO YOU THINK THESE ARE?
THEY'RE GLASSES, MASTER.
YES, BUT YOU'RE NOT QUITE THERE! THEY AREN'T SIMPLY GLASSES!
ARE YOU TRYING TO PLAY SALESMAN AND GET MONEY OUT OF ME?
I'M ALREADY TIRED OF THAT OLD JOKE.

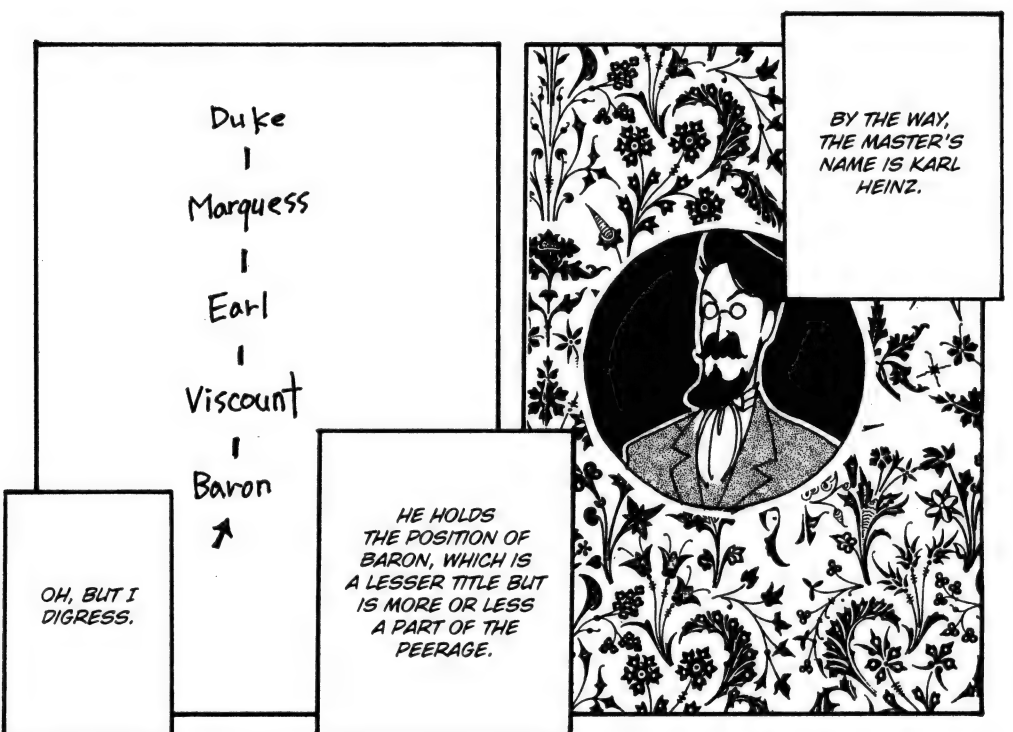

WEIRD PANEL.
JUST DO AS I SAY AND PUT THEM ON! PUT THEM ON!
SIGH...
YOU MEAN LIKE THIS...?
...WHAT'S THIS?


!!
...AH!!
THERE !!!
UNDER-HAND THROW.
GA CHAKO
AAAACK !!


WELL, TREES ARE BIOLOGICAL CREATURES.
I CAN'T EVEN SEE THE TREES WITH THEM ON.
THEY'RE CALLED "BIOLOGICAL INVISIBILITY GLASSES."
I TOOK A STROLL THE OTHER DAY AND FOUND THEM IN AN OLD ANTIQUE DEALER'S SHOP.
.....
WHOA! ♡
BY THE WAY, THESE HERE ARE "NON-BIO INVISIBILITY GLASSES," SOLD ONLY TO ADULTS.
GASHI CCRUNCHD GASHI GASHI GASHI GASHI
AHHH! WH-WHAT A WASTE!


CONSIDER THE KNICKKNACK. IT IS NOT MEANT FOR USE, SIMPLY TO EXIST.
SOME THINGS ARE THERE TO ADORN OUR LIFE.
I UNDERSTAND THAT THEY MAKE THINGS INVISIBLE, BUT WHAT USE ARE THESE GLASSES?
THEIR USE? WHAT A SILLY QUESTION. ONE DOES NOT ALWAYS MAKE THINGS FOR A SPECIFIC USE, YOU KNOW.
AN ARTLESS WAY OF SAYING IT.
IN OTHER WORDS, THEY ARE OF NO USE AT ALL?
MASTER?
WHAT IS IT?
.....
WELL, LATER I INTEND TO COME UP WITH A WORTHWHILE USE FOR THEM.
I SEE...


TCH!
AS YOU PROMISED, YOU WILL RAISE MY SALARY BY 20 PERCENT, CORRECT?
YOU WON'T MAKE ME FORGET OUR CONVERSATION.


Duke
Marquess
Earl
Viscount
Baron
OH, BUT I DIGRESS.
HE HOLDS THE POSITION OF BARON, WHICH IS A LESSER TITLE BUT IS MORE OR LESS A PART OF THE PEERAGE.
BY THE WAY, THE MASTER'S NAME IS KARL HEINZ.


MISS CLAIRE, A MAIDSERVANT TO THE HEINZ FAMILY.
Miss CLAIRE
IF YOU ASK ABOUT HIS WIFE.....
YES, WHAT-EVER YOU SAY!
WIFE
OH, YOU ARE MY SWEET HONEY! YOU ARE MY MOON, MY STARS, MY SUN! DUMP THAT WITLESS HUSBAND OF YOURS AND JOIN ME IN OUR FARAWAY, ROSE-COLORED LIFE!
Baron
AND THIS IS MY AFORE-MENTIONED MASTER, LORD KARL HEINZ.
SOMEHOW HE MANAGED TO BECOME A PART OF THE PEERAGE IN THE LOWLY POSITION OF BARON.


BUROOO (VROOM)
ぶろー
DEAR HUSBAND, FAREWELL. I HAVE CHOSEN TO LIVE FOR LOVE! YES, THIS WAS SIMPLY FATE!
IF YOU FEEL ANGER, THEN YOU MUST DIRECT IT TOWARD CUPID, NOT ME! REST ASSURED, I HAVE NEVER BEEN HAPPIER THAN I AM AT THIS MOMENT!!
P.S. DON'T FORGET TO WATER THE PLANTS IN THE GARDEN.
SO SHE RAN AWAY WITH A YOUNG MAN SHE MET IN FASHIONABLE SOCIETY.
HEY! JUST WAIT A MOMENT THERE!
OH DEAR.
UNTIL ONLY ONE WAS LEFT— MISS CLAIRE.
SO THEY QUIT HIS SERVICE, ONE RIGHT AFTER THE NEXT.
WITH THAT, IT WAS OBVIOUS TO THE HELP THAT HE WOULD JUST BE AN EMBARRASS-MENT OF A MASTER.
ALSO WHY SHE DECIDED TO STAY, BUT THOSE ANSWERS ARE KEPT A TIGHT SECRET.
THERE IS A QUESTION AS TO HOW SHE MANAGES SUCH A LARGE MANSION ALL BY HERSELF.
IS THERE SOMETHING YOU WANTED, MASTER?
YES?
I SAY, CLAIRE!
CLAIRE!
THEN ONE DAY...


I HATE THE SOUND OF TELE-PHONES.
WHAT IS THAT FACE FOR?
HMM?
?
LIKE THIS?
HA-HA-HA! LET'S NOT BE HARSH!
GIVE IT A LISTEN FIRST! TRY IT!
WHAT DO YOU THINK NOW?


MOZART. HORN CONCERTO NO. 4.....
YES, PRECISELY!! BECAUSE THIS IS REALLY A GRAMOPHONE IN THE SHAPE OF A TELEPHONE!
WELL? I SUPPOSE YOU'RE SHOCKED, ARE YOU NOT?
DOESN'T IT DEFEAT THE PURPOSE OF A GRAMOPHONE WHEN ONLY ONE PERSON CAN HEAR IT?
HOW CAN YOU SAY SUCH NONSENSE?! THIS REMOVES ANY DISTRACTING NOISES AND ALLOWS ONE TO ENCOUNTER MUSIC IN PEACE!
THIS INVITES A DEEPER RESPECT FOR THE MUSIC AND BRINGS ONE TO AN EVEN GREATER EMOTIONAL RESPONSE!!
I SEE...


HOW MUCH DID THIS COST?
YOU ARE NOT TO BRING UP SUBJECTS I AM PURPOSELY AVOIDING!
.....
THAT SAME NIGHT, THIS INCIDENT OCCURRED.
EVENIN'.
.....WHO, MAY I ASK—
A ROBBER.
LET'S HAVE YER MONEY.

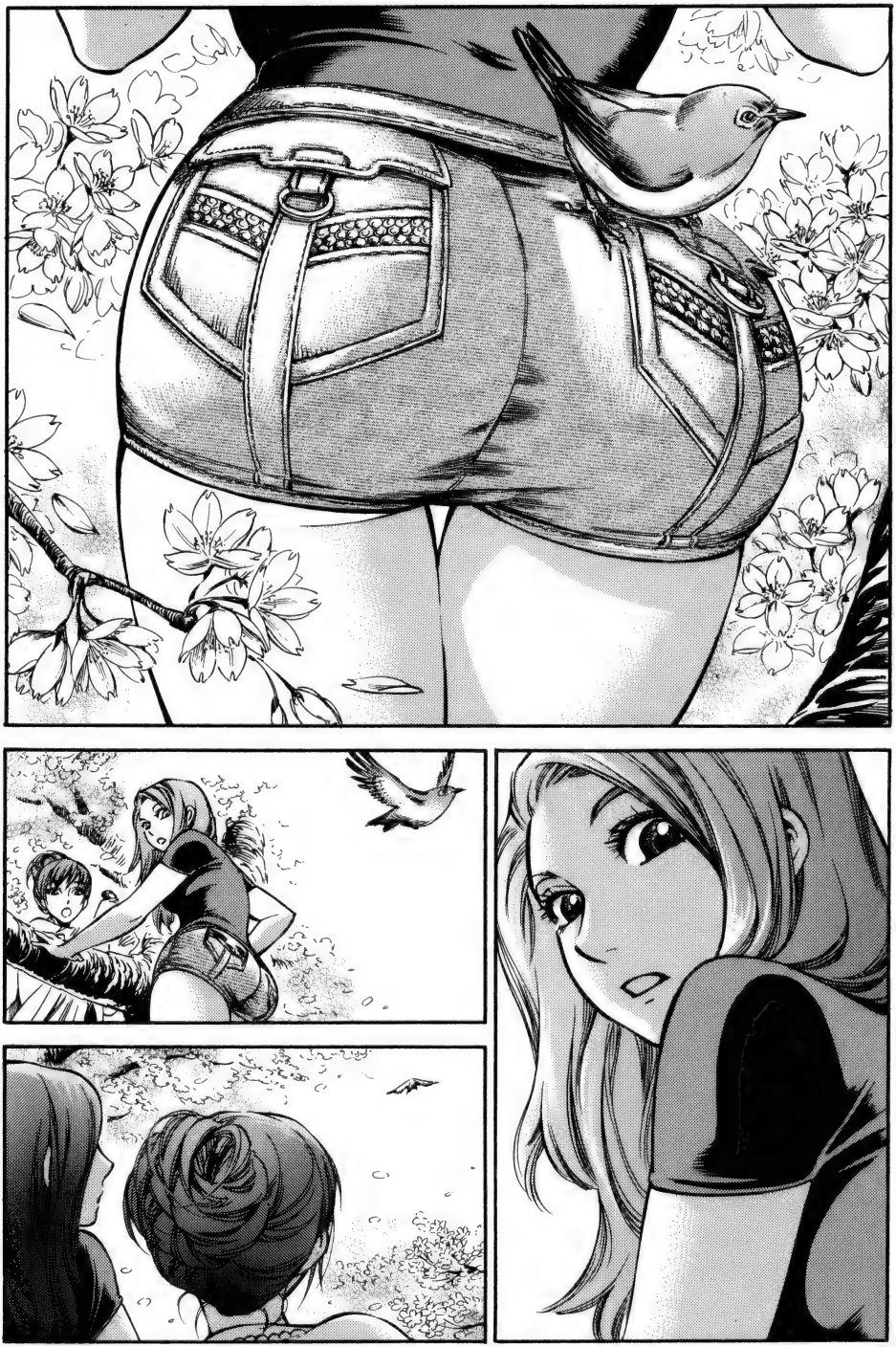

I...
...I DON'T HAVE ANY MONEY!!
IN A HUGE MANSION LIKE THIS!? HOW DO YOU EXPECT ME TO BELIEVE THAT!?
IF I SAY I DON'T HAVE ANY, I DON'T!!
OR TO BE MORE PRECISE, I SPENT IT ALL THIS AFTERNOON, AND THERE'S NONE LEFT!
C—
LISTEN CLOSE! YOU FORK IT OVER, OR YOU WON'T LIVE TO—
CLAIRE !!
BAN
CLAMP


GO (GONK)
UNH!
WHAT'S WITH YOU!?
TRY ANY-THING, AND I'LL—


BOKI (CRACK)
GASU (SHLINK)
BO
GO
BAKI
GO
GYAAAAAAAAH
GO (BAM)
GA (CRUNCH)
DOKA (DOKAM)
DOSU (WHUMP)
.....NO, I'M FINE.
ARE YOU HURT!?
MAS-TER!!
I WAS EXTREMELY FRIGHTENED.
ESPECIALLY OF CLAIRE.
WHEN THE MASTER WAS ASKED ABOUT THE EVENTS, HE WAS HEARD TO SAY...
...HE WAS TAKEN AWAY BY THE POLICE.
AFTER THE ROBBER SPENT A NIGHT TRUNDLED UP IN A LOCKED ROOM...
THE END



● This was an illustration for a nude pen, but there was no guarantee that it wouldn't wind up in the hands of a prim young lady. But even so, it would be disappointing unless there was a certain erotic value, so this is what I settled on. I've been asked whether she's wearing a swimsuit or underwear, but I think that is for the reader to decide.




Fellows


Fellows?
The End


WHENEVER I HAPPEN TO HAVE A HOLIDAY, I STOP BY THE HOUSE.
BUT WHENEVER I DO, I FEEL MORE DOTED UPON THAN IS REALLY NECESSARY.
Maudlin Baker
.....
I'M HOME.
WELCOME HOME...
...YOUNG MASTER.
THE MAID, MAUDLIN. SHE'S WORKED HERE FOREVER.
AND HOW HAS SCHOOL BEEN?
HAVE YOU MADE MANY FRIENDS?
FRIENDS, SHE ASKS...
ABOUT AS YOU'D EXPECT. .....
AND YOU HAVEN'T BEEN BULLIED?
.....
I DON'T HANDLE HER WELL.


BUT IF YOU LOSE YOUR WAY—
I WON'T GET LOST!!
YOUNG MASTER, I'LL ACCOMPANY YOU.
I'M FINE ON MY OWN!
YOUNG MASTER, PLEASE USE THE EXTRA CUSHION.
I DON'T NEED IT.
I'LL ASSIST YOU WITH THAT.
NO, YOU WON'T.
I'M BEGGING YOU, MAUDLIN!
I'M FIFTEEN YEARS OLD!
I'D APPRECIATE IT IF YOU'D STOP TREATING ME LIKE A BABY!
I CAN TIE MY OWN SHOES, AND I DON'T NEED CUSHIONS OR TO BE CHAPERONED!
WOULD YOU PLEASE TREAT ME LIKE A NORMAL ADULT!?
IF THAT IS WHAT THE YOUNG MASTER WISHES.
.....UNDERSTOOD.

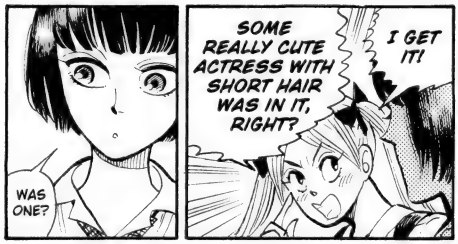

ACTUALLY, MAUDLIN PLAYED HER ROLE PERFECTLY.
SHE TREATED ME AS AN ADULT GENTLE-MAN...
...EXACTLY THE SAME WAY SHE TREATED MY FATHER.
THE MISTRESS REQUESTS YOUR PRESENCE.
YOUR MEAL HAS BEEN PREPARED.
.....
IT'S EXACTLY WHAT I ASKED OF HER.
SO THE MATTER SHOULD NO LONGER BE AN ISSUE...
... RIGHT ...?


YES?
IS THERE SOME-THING YOU REQUIRE?
.....
MAUDLIN
...
IF YOU WILL EXCUSE ME.
UM... IT'S JUST POSSIBLE THAT PER-HAPS...
...I AM...
...NOT QUITE THE ADULT I MAY HAVE THOUGHT I WAS.
...I TOO HAVE FELT UNCOM-FORTABLE AS THINGS STAND.
TO TELL THE TRUTH...
GOOD NIGHT, THEN.
YES.
YES...
PLEASE DO THAT.
PERHAPS YOU'LL ALLOW ME TO PROCEED AS WE HAVE PREVIOUS TO THIS...
...IF I DO MY BEST TO TAKE YOUR AGE INTO CONSIDER-ATION.


GOOD NIGHT...
...YOUNG MASTER.
カチャン
KACHAN (KACHAK)
IT'S THAT...!!
THAT'S WHAT I MEAN...
...WHEN I TALK ABOUT BEING TREATED AS A CHILD...!!

The End


AAAAAH!!
GOOD MORN-ING!
Fellows! and Me
Part I · Satoshi Fukushima
WHAT IN THE WORLD HAP-PENED!?
WHAT HAP-PENED, AKKO!?
PA
PATA
WHAT HAP-PENED!? WHAT HAP-PENED!?
PATA (PATTER)
...
WELL ...
YOUR BEAUTIFUL, WAIST-LENGTH BLACK HAIR!















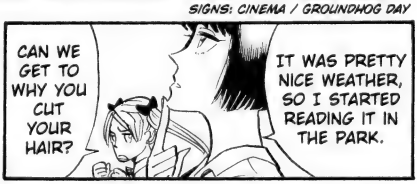


SIGNS: CINEMA / GROUNDHOG DAY















Part 3 · Kaoru Maruyama



















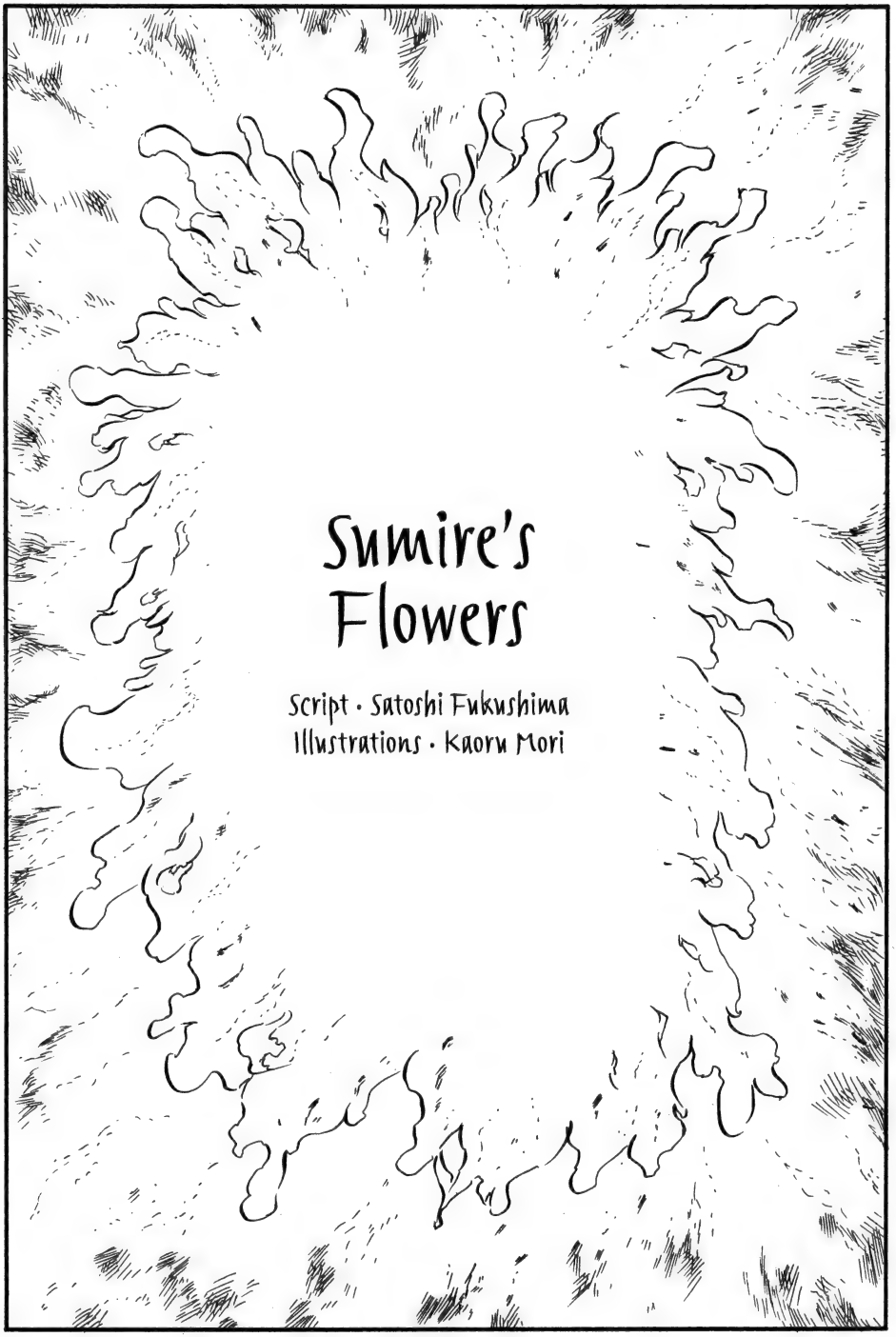


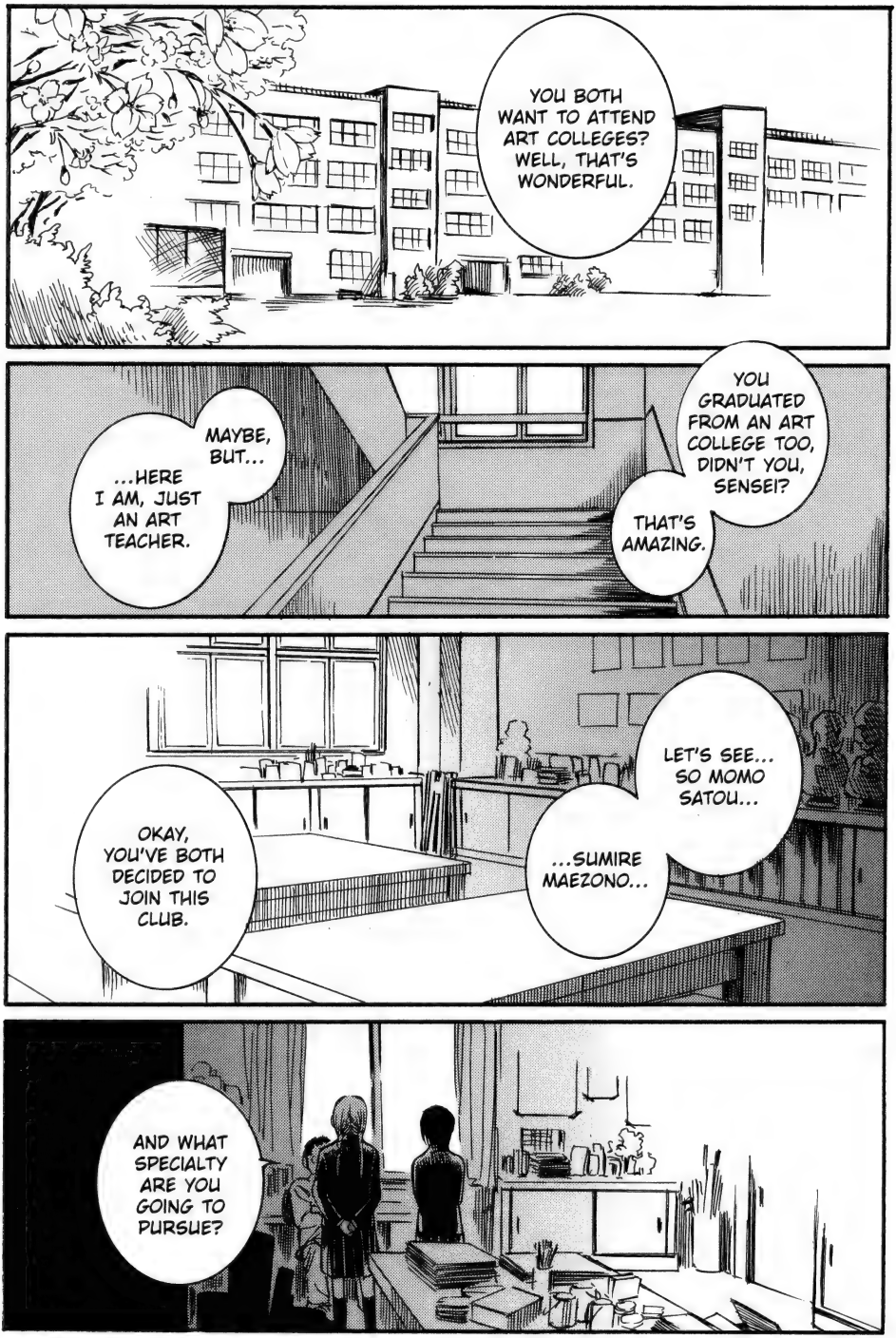


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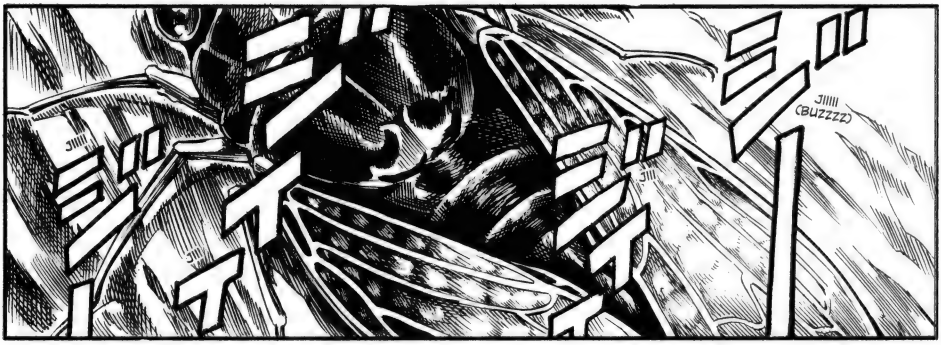
Part 4 · Kaoru Mori


SHU
(SHIK)
BASHUU
(FSHHH)
JIJIJI
(SZZZT)
MERI
MERI
MERI
(CRACKLE)
MERI
MERI
MERI
MERI
MERI


Sumire's
Flowers
Script · Satoshi Fukushima
Illustrations · Kaoru Mori

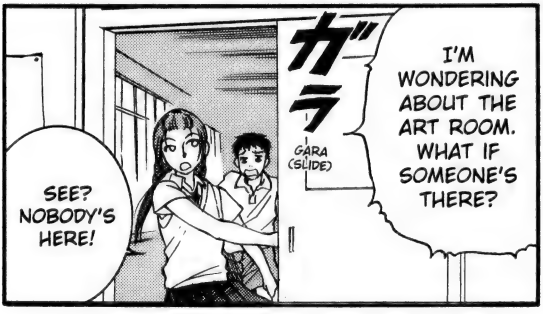

YOU BOTH WANT TO ATTEND ART COLLEGES? WELL, THAT'S WONDERFUL.
YOU GRADUATED FROM AN ART COLLEGE TOO, DIDN'T YOU, SENSEI?
THAT'S AMAZING.
MAYBE, BUT...
...HERE I AM, JUST AN ART TEACHER.
LET'S SEE... SO MOMO SATOU...
...SUMIRE MAEZONO...
OKAY, YOU'VE BOTH DECIDED TO JOIN THIS CLUB.
AND WHAT SPECIALTY ARE YOU GOING TO PURSUE?

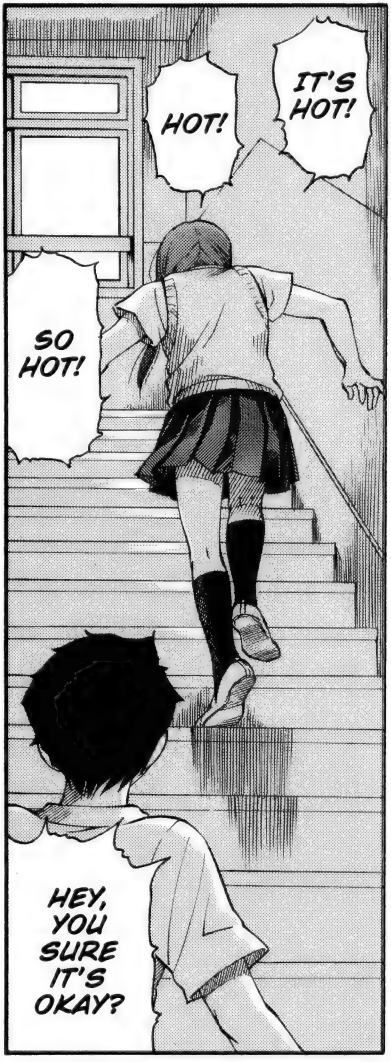

TRADITIONAL JAPANESE ART.
OILS.


ジーー
JIIIII (BUZZZZ)
ジーー
JIII
ジーー
JIII


HUH?
WHAT?
WHAT, SHE SAYS...


OH, IT'S A SAFE TIME OF THE MONTH FOR ME.
I WASN'T TALKING ABOUT THAT...


I'M WONDERING ABOUT THE ART ROOM. WHAT IF SOMEONE'S THERE?
ガラ
GARA (SLIDE)
SEE? NOBODY'S HERE!


IT'S HOT!
HOT!
SO HOT!
HEY, YOU SURE IT'S OKAY?


SEE?
LISTEN, YOU...
YOU IDIOT!
HMM?
THERE'S SOME-BODY HERE!
AH—
AH!
COME ON, DUMMY! PUT DOWN YOUR SKIRT!
.....


WHO ARE YOU ANYWAY?
WHAT ARE YOU DOING HERE?
PUT DOWN YOUR DAMN SKIRT!
SHA (SHK)
SHA
SHA
.....
AHHH! IT'S MAE-ZONO!
HERE'S NO GOOD. LET'S GO SOMEPLACE ELSE.
SHA
SHA
EVERY-THING?
WHAT'S WRONG WITH IT?
EVERY-THING'S WRONG WITH IT!
THAT GIRL LOOKED LIKE A GHOST, DIDN'T SHE?


BY THE WAY, SENSEI, IS THERE ANY GIRL YOU'RE PARTICULARLY FOND OF?
SHU (SHIK)
EHHH? WAIT A SECOND!
EVEN YOU GO SMOKING WHERE YOU'RE NOT SUPPOSED TO, SENSEI!
YOU'RE GOING TO HAVE TO START GETTING SERIOUS.
ARE YOU GOING TO BE A CLUB NO-SHOW FOREVER?
DON'T GO CHANGING THE SUBJECT.
I MEAN, LOOK AT YOU!
YOU START OUT ON THIS KICK ABOUT GOING TO ART COLLEGE...
.....
I'M A SPECIAL CASE.
THAT ISN'T FAIR!
YOU'RE NOT BEING SERI-OUS!
AT LEAST I'M MORE SERIOUS THAN YOU!


MAEZONO'S KINDA EROTIC, HUH?
WHAT'S THAT SUP-POSED TO MEAN!?
WAH!
WHAT'S THAT MEAN!? WHAT'S THAT MEAN!?
WAIT, SATOU!
WHAT'S THAT MEAN!?
ガガガ
GAKO
GAKO
GAKO (CLUNK)
IT WAS A JOKE! A JOKE!
WHAT DID IT MEAN!? THAT WAS NO JOKE!
I MEAN, SHE TAKES HER DRAWINGS AND...
MY CIGA-RETTE!!
DON'T GET SO CLOSE!
ポッ
PO (DROP)



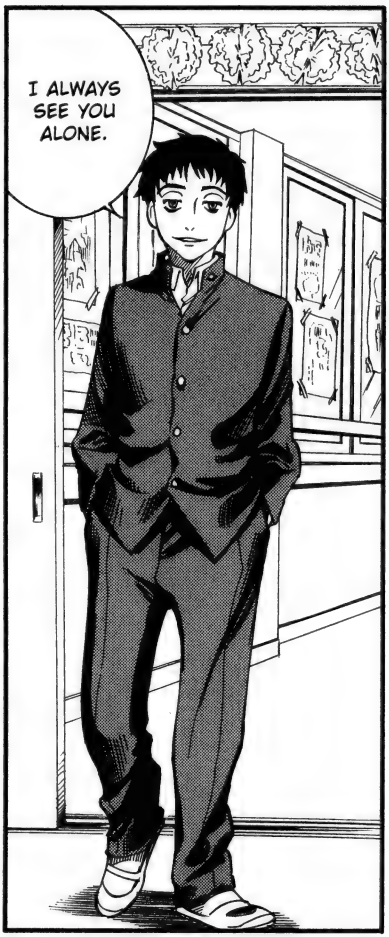
SIGN: 35TH HIGASHI HIGH FESTIVAL

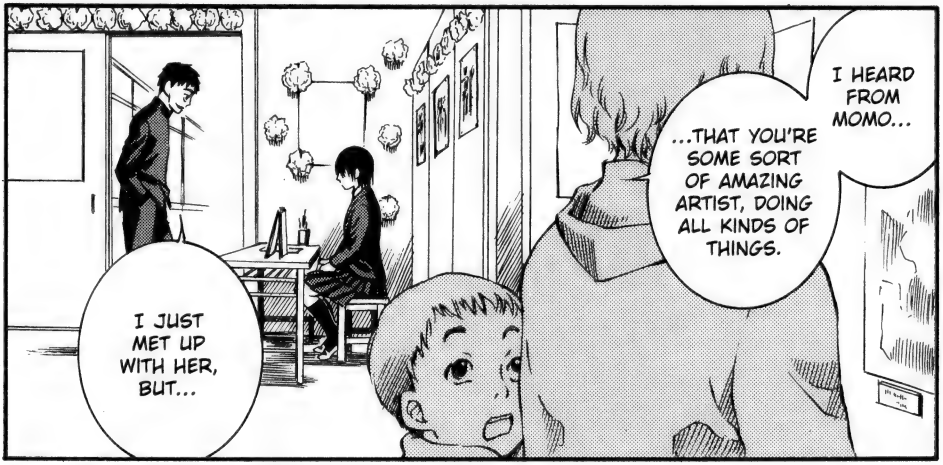


SIGN: PLEASE SIGN YOUR NAME HERE.







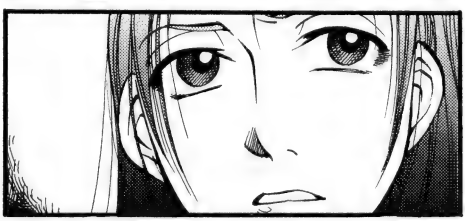



...SHE DON'T GOT ANY REAL FRIENDS EITHER.
WE FINALLY MAKE EYE CONTACT!
OH!
EVERYTHING SHE DRAWS IS LIKE, HALF-ASSED.
HUH?
DID YOU SAY SOME-THING?
SHE LIKE, NEVER WEARS PANTIES?
DID YOU KNOW?
SAYS THEY'RE TOO CONFINING!
PLEASE DON'T COME CLOSER.


HEH.
SIGN: YAKISOBA
SIGN: CAFÉ BAKER STREET
GASHA CRASH
WATCH OUT!
WELL, TODAY'S THE LAST DAY FOR THAT ANYWAY...
美術部
HEH.
SIGN: ART CLUB
I DON'T KNOW HOW I MANAGED TO LISTEN TO SUCH KIDDIE CRAP!


AH!


THAT'S MY CD!
WHAT DO YOU TWO THINK YOU'RE DOING!?






I DIDN'T DO NOTH-ING!
NOT A THING! JUST TALKING! THAT'S ALL!!
AND THEN SHE GOES AND...

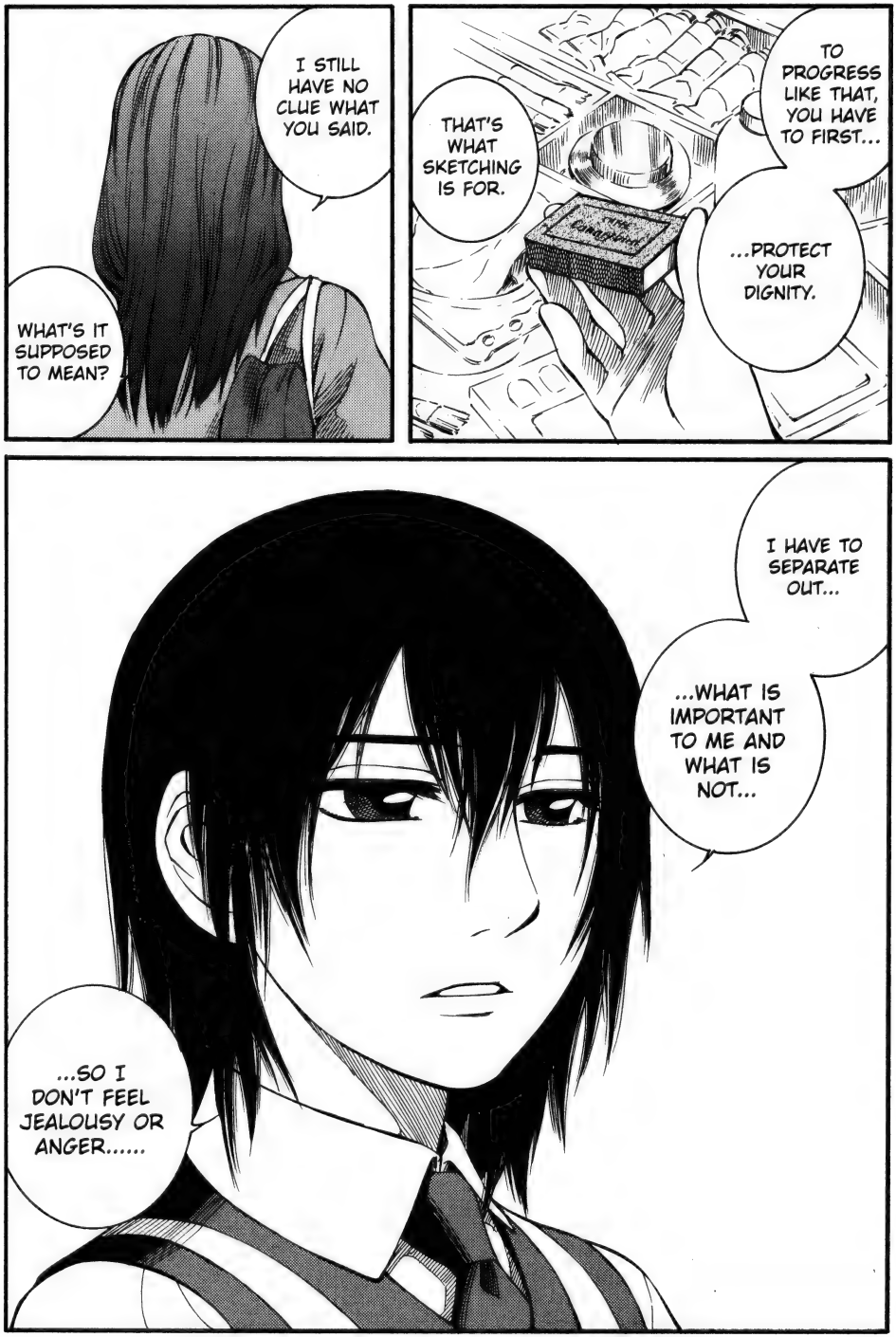

THIS MAN IS WORTH-LESS.
IT'S NO GOOD.




YOU'RE ALWAYS IN HERE DOING SKETCHES, SUMIRE-CHAN.
EVEN WHEN IT'S THIS COLD...
IS IT FUN FOR YOU?
YOU DOING IT WHEN IT'S NOT FUN?
YOU DOING IT FOR THE ENTRANCE EXAM NEXT YEAR?
KO
KO
KO
KO (TAK)
OR IS IT.....


...BECAUSE SENSEI IS IN THE NEXT ROOM?
.....I'M DOING IT SO...
...I CAN DRAW A PIECE WITH FLOWERS.
.....
SOMETHING I CAN'T TOUCH ANYMORE AFTER I'M DONE DRAWING.....
FLOW-ERS?
WHAT'S THAT MEAN?
YOU MEAN SOMETHING REALLY WELL DONE?


I HAVE NO IDEA WHAT YOU JUST SAID.
...SOMETHING WITH A QUALITY SUPERIOR TO THE ONE WHO DREW IT.
CAN YOU GIVE ME THE "FOR DUMMIES" VERSION OF THAT?
...THE CHARACTER OF THE ARTIST...
...COMES OUT IN THE WORK.
IN ANY WORK OF ART...
AND THE ARTWORK THAT SURPASSES MY CHARACTER...
...IS THE BETTER ART.

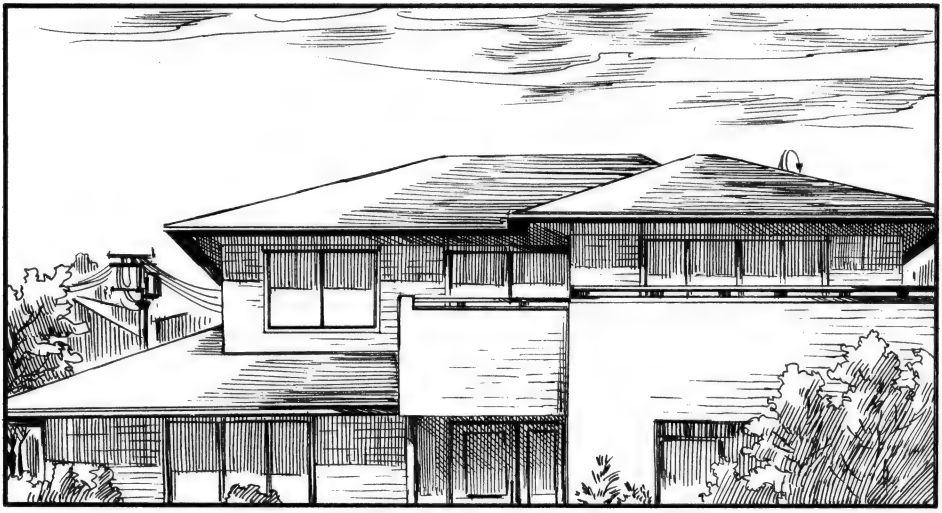

I STILL HAVE NO CLUE WHAT YOU SAID.
WHAT'S IT SUPPOSED TO MEAN?
TO PROGRESS LIKE THAT, YOU HAVE TO FIRST...
...PROTECT YOUR DIGNITY.
THAT'S WHAT SKETCHING IS FOR.
I HAVE TO SEPARATE OUT...
...WHAT IS IMPORTANT TO ME AND WHAT IS NOT...
...SO I DON'T FEEL JEALOUSY OR ANGER.....


EVERYTHING ABOUT YOU GETS ON MY NERVES.....
TSUUUU (DRIBBLE)
!!!
WHY DON'T YOU JUST BURN AND DIE?
I KNOW, SENSEI! SHOW ME ONE OF MAEZONO'S WORKS!


WHAT?
YOU CAN'T EVEN DO THAT?
OHHH...
I NEVER TOLD YOU ABOUT THAT?
SHE DOESN'T HAVE ANY WORK TO SHOW.
HUH? WHAT ABOUT LAST YEAR'S SCHOOL FESTIVAL?
NOPE.
IF SHE ISN'T COMPLETELY SATISFIED WITH ANY DRAWING SHE DOES...
...SHE POURS OIL ON IT...
...AND SHE BURNS IT TO ASHES.
BO
BO
BO (VRM)
PAKI (SNAP)


IT JUST SAVED YOUR LIFE, MAEZONO.
.....
AWWW!
IT BROKE ON ME!
HEY, YOU!
MAKE A DRAWING OF ME!
DO ONE OF YOUR GOOD DRAWINGS WITH ME AS A MODEL.....
A NUDE! A NUDE!
IT'S NOT LIKE I'LL LOSE ANYTHING IF YOU DRAW ME.


I BURN EVERY DRAWING I FINISH.
YOU WILL.
.....
YEAH.
.....
I KNOW.




AREN'T YOU COLD?
SHU (SLIP)
NOT AT ALL.


I MADE SURE NOBODY WILL INTERRUPT US.
PATA (THMP)


UM...
GATA (CLATTER)
...I WOULD NEVER ASSUME ANYTHING, BUT COULD IT BE...

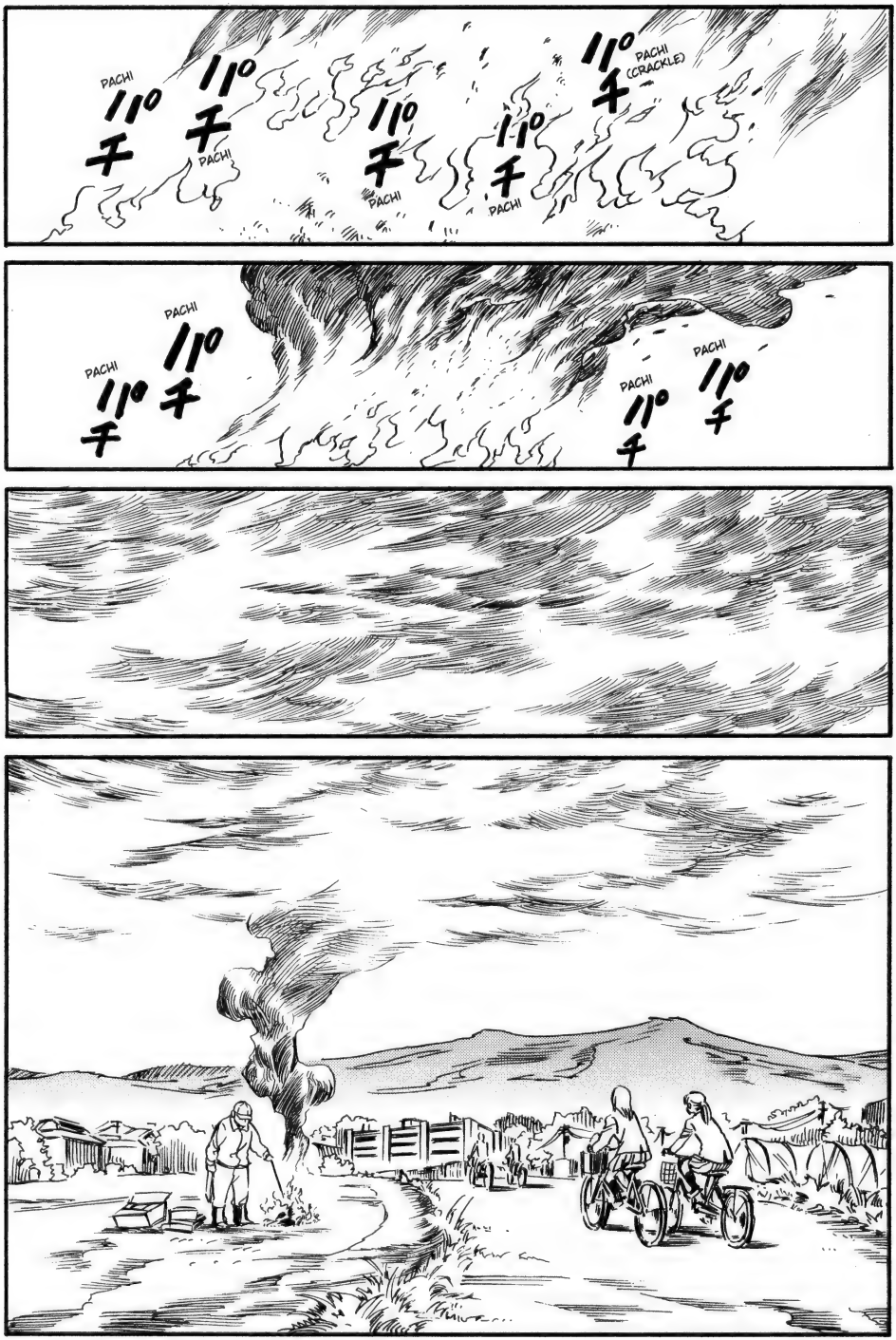

ALWAYS.
...DO YOU ALWAYS...
IT'S TOO CONFINING OTHERWISE.
IT'S A BIG HOUSE, HUH?
HAVE YOU ALWAYS LIVED HERE SINCE YOU WERE A KID?
YEAH.


I'M JEALOUS.
SO YOU WERE RAISED REALLY DIFFERENT, HUH, MAEZONO?
WORLDS APART FROM ME.
YOU LIVED IN THIS ROOM, DRAWING PICTURES AND PLAYING WITH DOLLS...
HEY, MAEZONO ...
...WHY DO YOU BURN YOUR ART?
EH?




.....
I DON'T KNOW.
PWAH HA!


HA-HA-HA-HA-HA!
HA-HA-HA-HA-HA!
SOR-RY!
.....
THEN I GUESS, MAEZONO ...
...I HOPE YOU DRAW A GOOD PICTURE SOME-DAY!
NO, I MEAN IT!
SOME-DAY!
WHAT'S THAT MEAN?
WHERE WOULD YOU GO, MAE-ZONO?
IF THAT HAPPENED...
...THEN I WOULDN'T NEED TO BE HERE ANY-MORE.
SOMEPLACE THAT DOESN'T NEED ANY PICTURES DRAWN.


PACHI
110
千
PACHI
110
千
PACHI
110
千
PACHI
110
千
PACHI
(CRACKLE)
PACHI
110
千
PACHI
110
千
PACHI
110
千
PACHI
110
千


AH...
HI.
ガラ
GARA (SLIDE)
THIS PICTURE?
THAT PIC-TURE!
WHAT IS IT?
カ (KA)
カ KA
カ KA KA
カ
.....
LOOKING FORWARD TO WORK-ING WITH YOU.
ガタ
GATA (CLATTER)
THAT THING'S GOING ON TODAY... THE NEW SEMESTER ...
I KNOW YOU'RE A THIRD-YEAR AND YOU'VE GOT EXAMS, BUT...EH?
WHAT'S THAT PICTURE ABOUT?

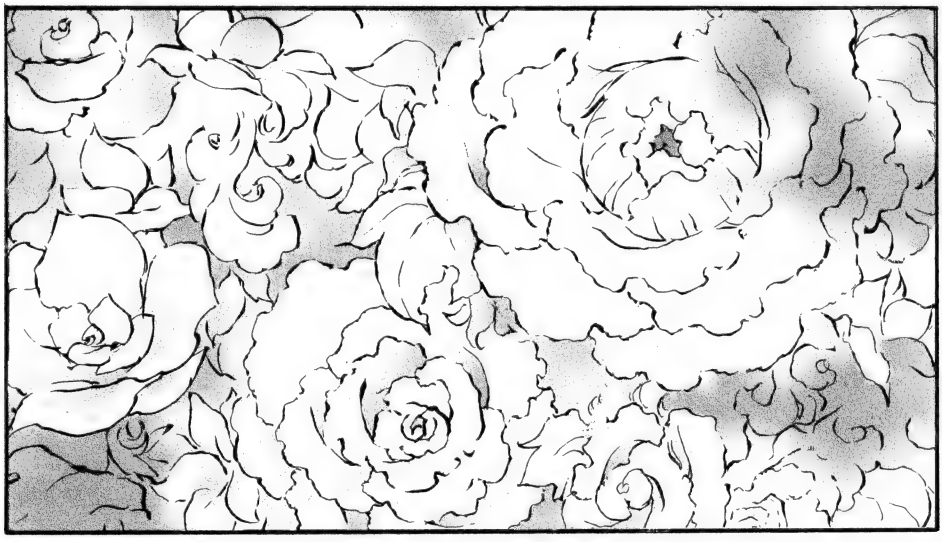

BA (PAP).
AH! HEY!
WAIT! WAIT!
THIS PICTURE!
Y-YEAH!
I DON'T KNOW... SHE SAID SHE'D TAKE THE DAY OFF...
WHAT'S THAT MEAN!?
SHE TOOK OFF AND LEFT THE PICTURE HERE!?
YOU IDIOT! CALM DOWN! QUIT TUGGING!
WHAT'S THIS PICTURE DOING HERE!?
AH!
WHERE'S MAEZONO !?


MY CAR'S IN THE SHOP.
BUT SATOU, I WANT TO KNOW WHAT YOU TWO...
SENSEI, YOUR CAR!
HUH!?
YOU ASS!
YOUR CAR'S JUNK, AND SO ARE YOU!
HEY, SATOU!
HYAAA!
GASHA (CLATTER)
ガシャ
GASHA
ガシャ


JAGA
ジャガ
JAGA (RATTLE)
ジャガ
JAGA
ジャガ
KYAA!
JAAAA (ZOOOOM)
ミヤアアアア
SHAAAAAAA (SHOOOOM)
ミヤアアアアアア
MAE-ZONO!
WHY!?

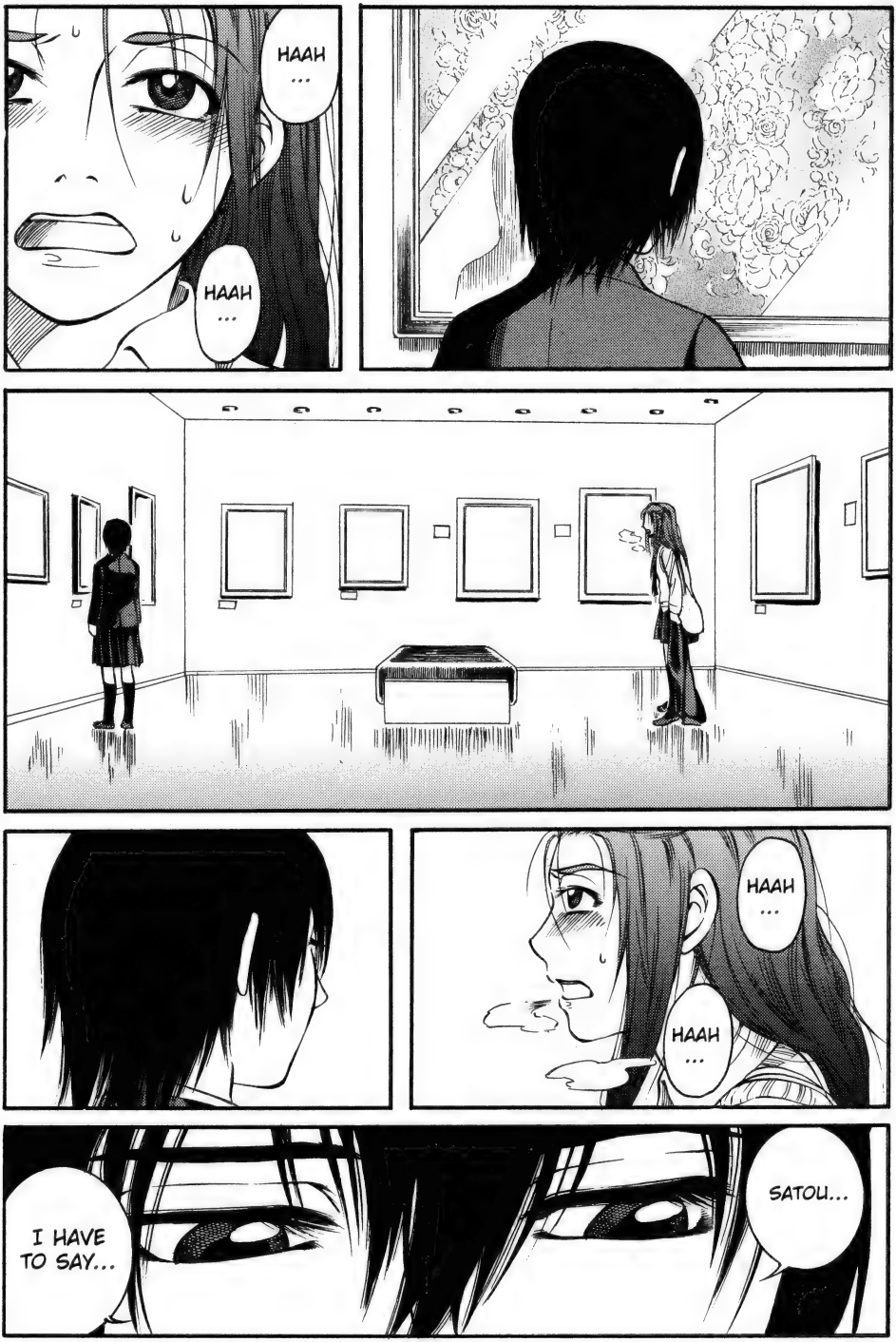

GASHO
WHY ...?
GASHO
GASHU (SHUNK)
WHY ...?
WHY!?
WHY IN HELL ...?
WHY!?
GASHO
GASHO
WHY!?
WHY!?
AND NOW...
BUHA (GASP)
WHY DIDN'T ...
... YOU ...
... BURN ...
... THAT ...
... THING !?


...WHERE THE HELL ARE YOU, MAEZONO!?
SOMEPLACE WHERE PICTURES DON'T NEED TO BE DRAWN?
WHERE THE HELL IS THAT, YOU SHIT!?

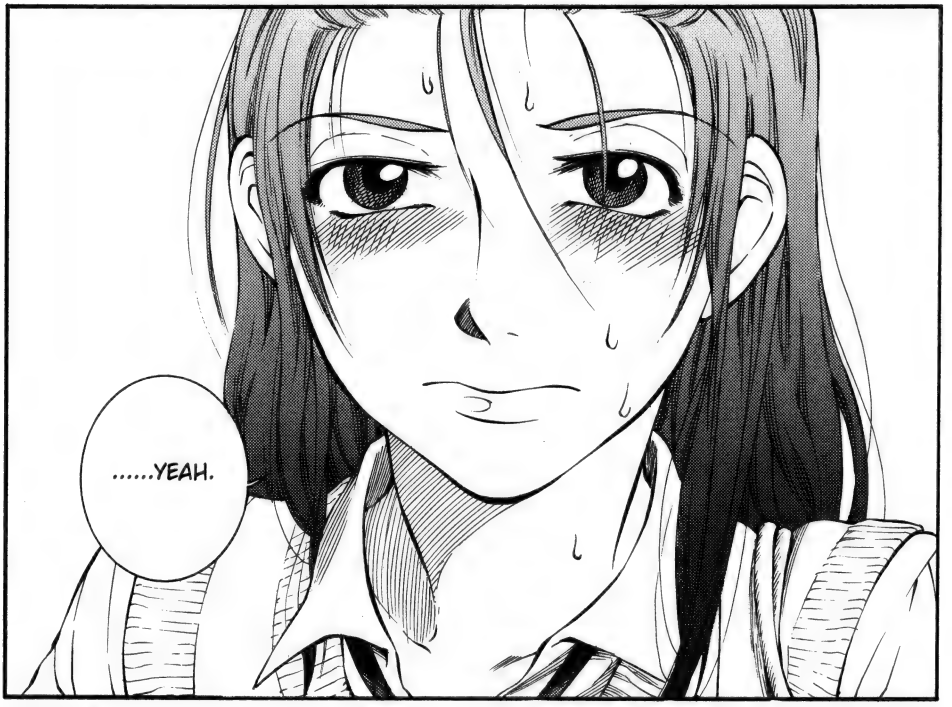





ズーー
ZUUUU (SNIFF)
HAAH...
HAAH...
HAAH...
MAEZONO, I FOUND YOU!


HAAH
...
HAAH
...
HAAH
...
HAAH
...
SATOU...
I HAVE TO SAY...





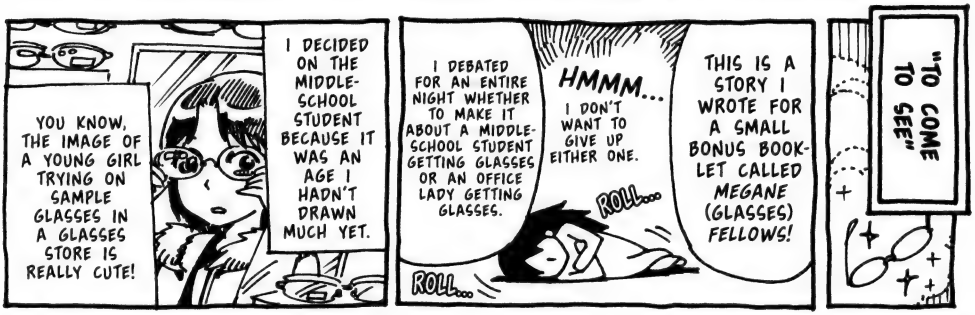
The End

● The two on their way home.

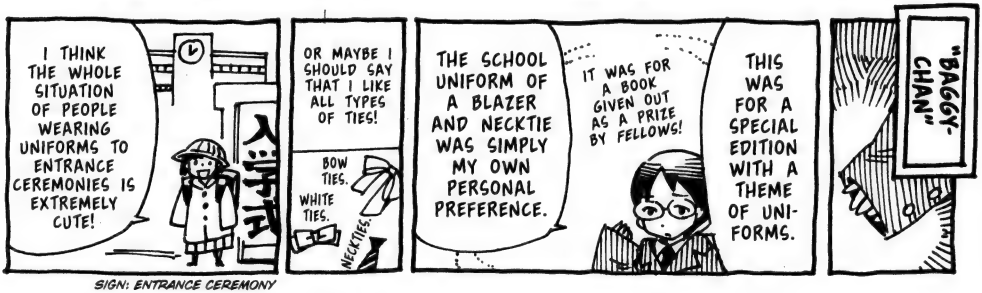


MIDDLEWORD KINDA DUMB MANGA

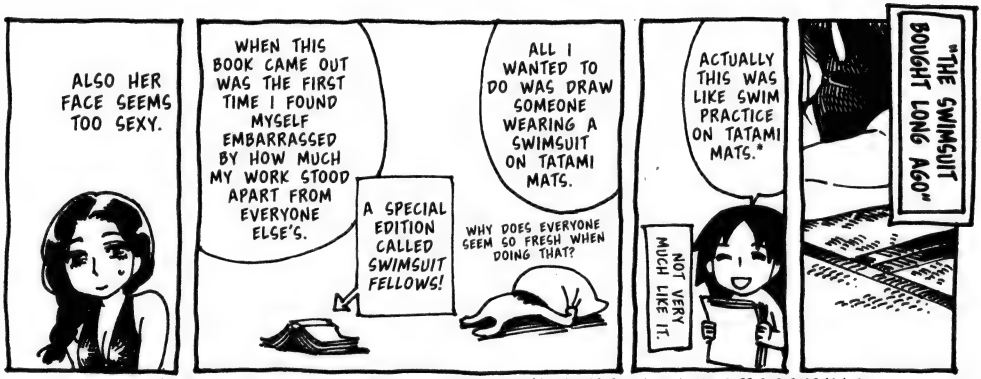




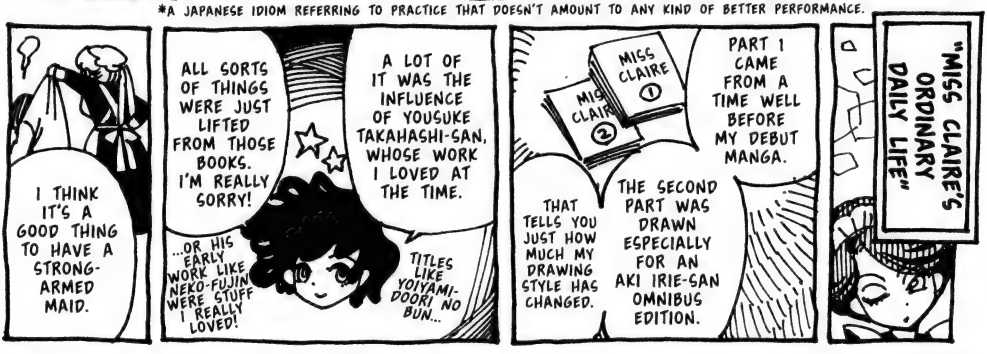


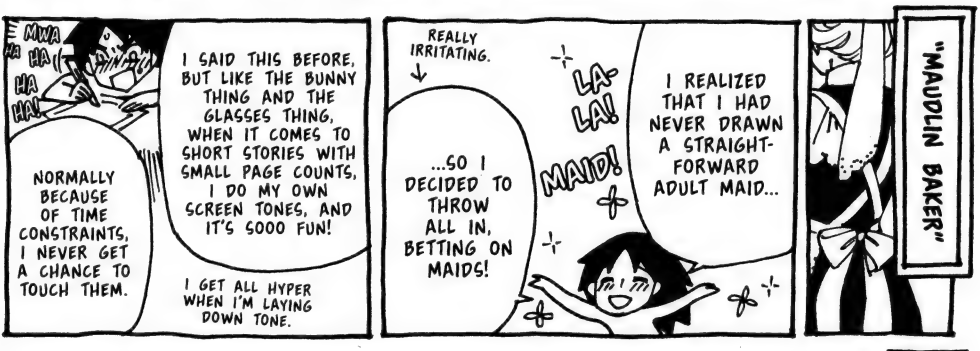


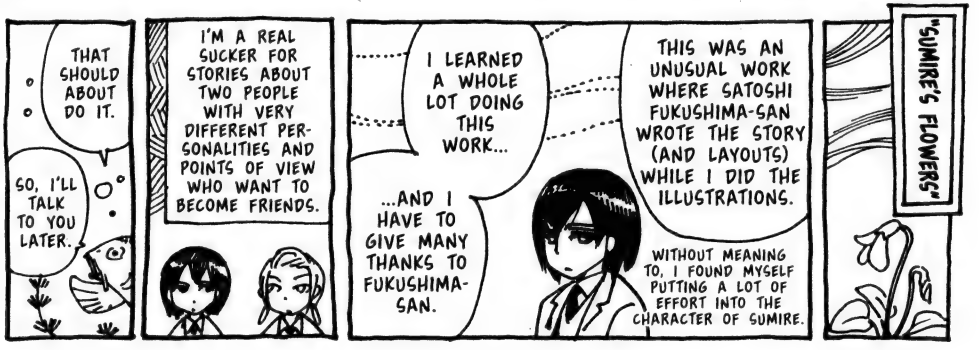
SIGN: ENTRANCE CEREMONY



*A JAPANESE IDIOM REFERRING TO PRACTICE THAT DOESN'T AMOUNT TO ANY KIND OF BETTER PERFORMANCE.

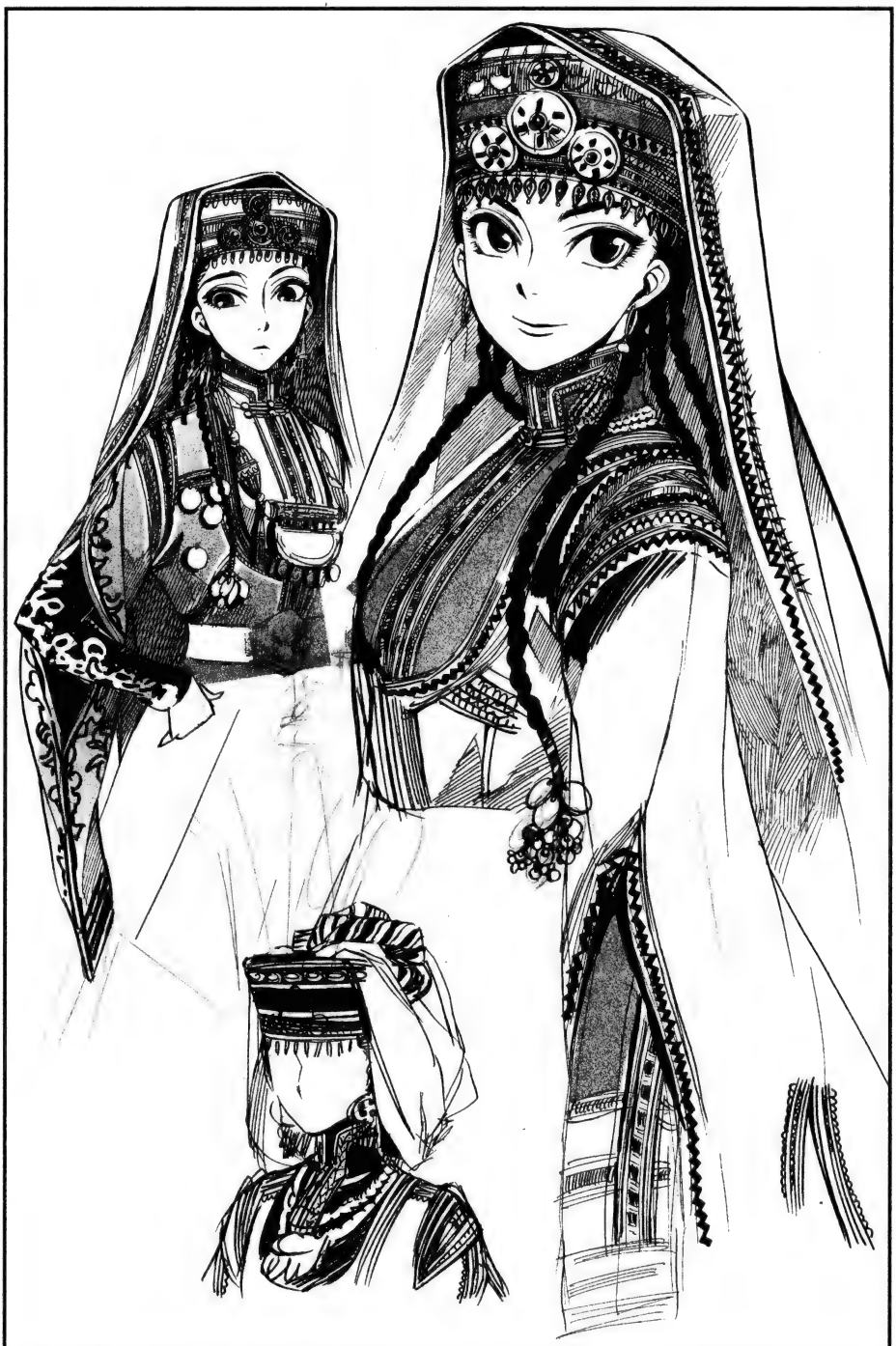






● A book cover to be distributed to bookshops. I was told that I could use the entire printed area and that I could draw whatever I wanted, so I decided this was my chance to draw a horse herd. My goal was a picture where you could almost feel the warmth of the horses' bodies and the wind on the plains.





● Trial Drawings No. 1. These were trial sketches of *A Bride's Story* that I did before it got its place as a series. I drew all sorts of faces and clothes to see how they came out. These seem less like central Asia and more like Georgia or Azerbaijan or some of the other Caucasus Mountains regions.



● Trial Drawings No. 2. I was trying to see how it would look if I drew as much as I could, so I drew her fully accessorized. I think it does look too overdone overall, including the face.



● This is a drawing from when Irie-san came to my house and the two of us got lost in conversation. The food was Irie-san, and I did the animals, cups, and stuff. Or at least that's how we divided things up, but I tried one food—the cake on the right edge—and it turned out looking so gross, I was disappointed in myself.



● This is a picture of Amir that I drew for the manga-information website, Comic Natalie. I had a certain set amount of time while they filmed me drawing everything from the initial pencils all the way to laying down screen tone at the end. As I remember, I drew it while panicking over the time it was taking me.



● When I really thought about it, I realized I hadn't done a detailed drawing of Amir in her wedding clothes. (I only drew her in the very first panel of the manga.) I think it was with this picture that I finally got a handle on how to draw pomegranates.



● A POP used at bookstores. I was asked to draw all three main characters. It had been a while since I had the chance to draw Emma, so I remember being very happy at that.



● This was an original drawing I did for Kinokuniya Bookstore (for a slip). It was an odd, long size, and because of that, there were a limited number of layouts I could choose from, so it turned out to be pretty easy to draw. And since I had the chance to draw something long and thin, I decided to have Amir take down her hair.





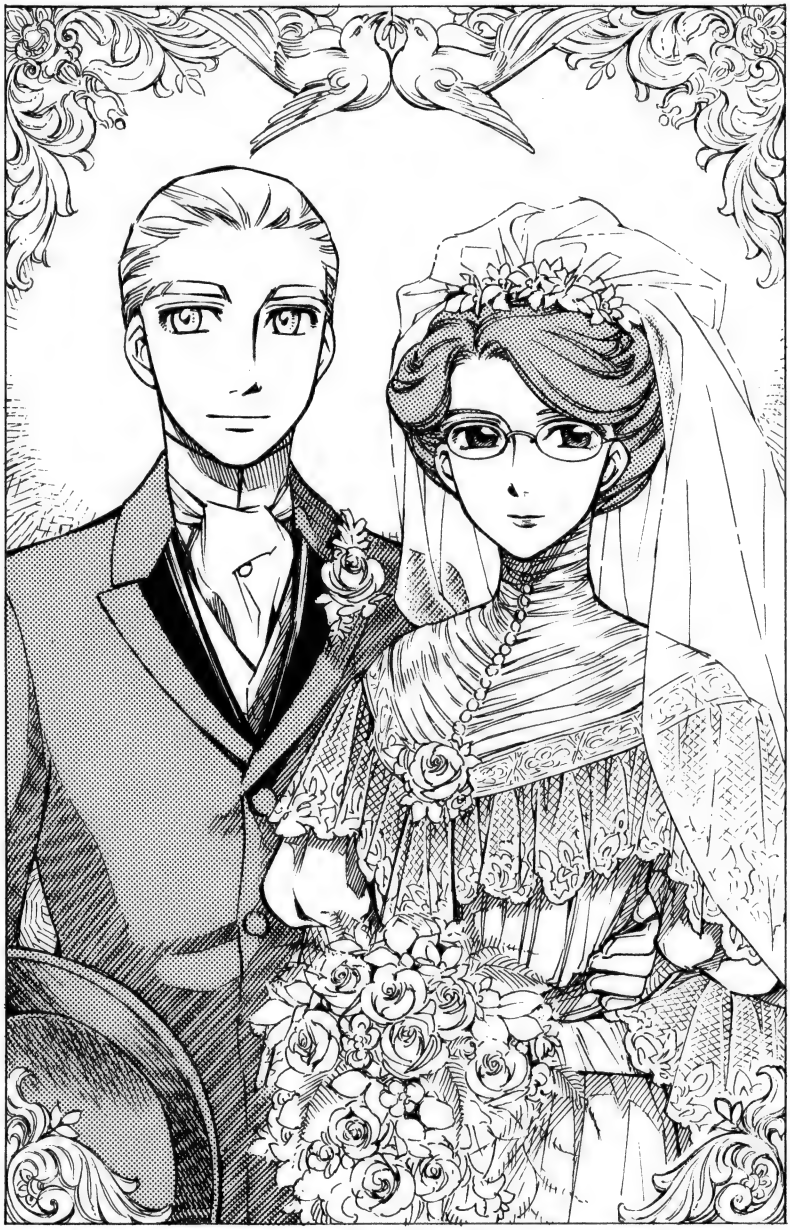
● These were illustrations for a capsule machine called Relief Plates. Since the images were going to be embossed, I remember the thing at the forefront of my mind was making sure the lines were uniform and clearly defined.



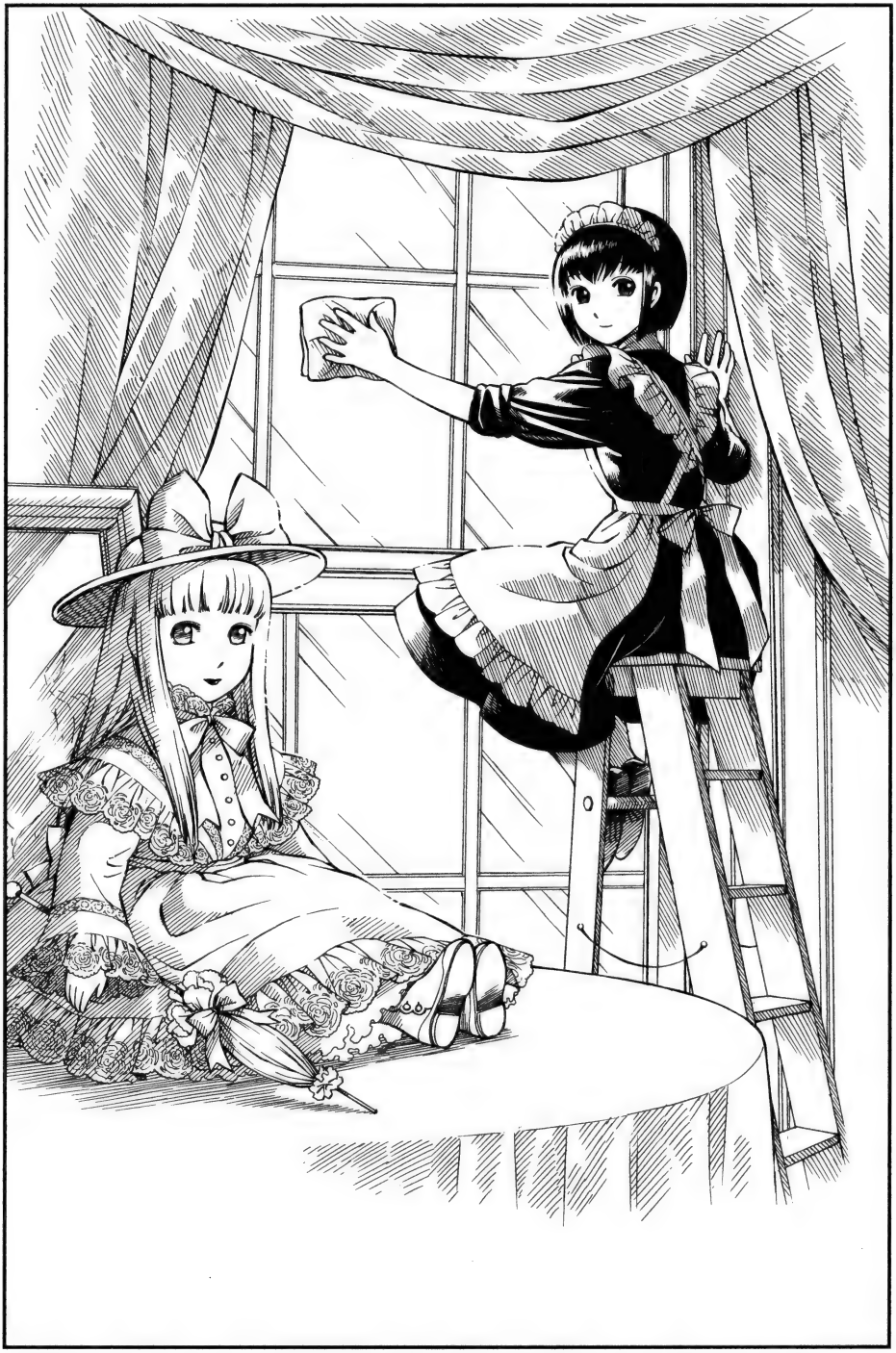
● I wanted to do wallpaper like this in the manga, but as you might have guessed, it just wasn't possible. I like the downward gaze.



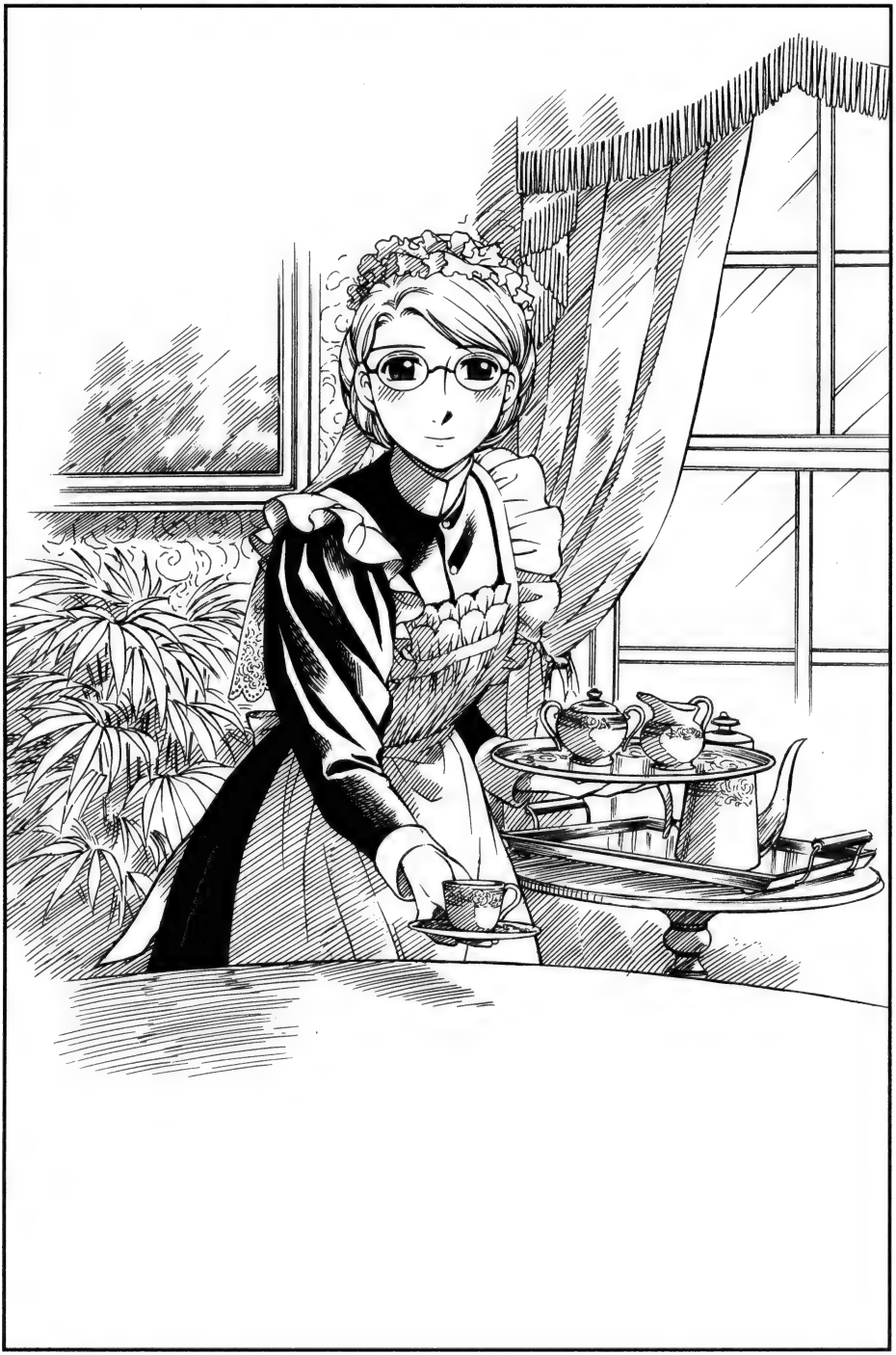
● There are hardly any chances to do a really good close-up on their faces, so when I do an illustration like this, I figure it's my chance and make sure to draw it big! In other words, I really want to draw her glasses as big as I can. (My true feelings.)



● It's kind of like a commemorative photograph. I tried to make it feel like you could take it, put it in a frame, and set it out on display.



● T-shirt Design No. 1. I get the feeling that in the case of Shirley, there were a lot of times when rather than drawing the characters big and in the foreground, I drew them in the distance actively doing something.



● T-shirt Design No. 2. I received a request for a drawing of Emma serving tea with a small smile on her face, and I thought, *Great idea!* Then when I went to put it on paper, I remember having a very hard time making the drawing come out right.





● Scenes from the *Shirley* preview. I'm thinking of drawing *Shirley* little by little when I can find bits of time here and there. Things like Shirley's time shopping or Shirley doing the cleaning.



● I really think there's something wrong with this person. But probably everybody does this.

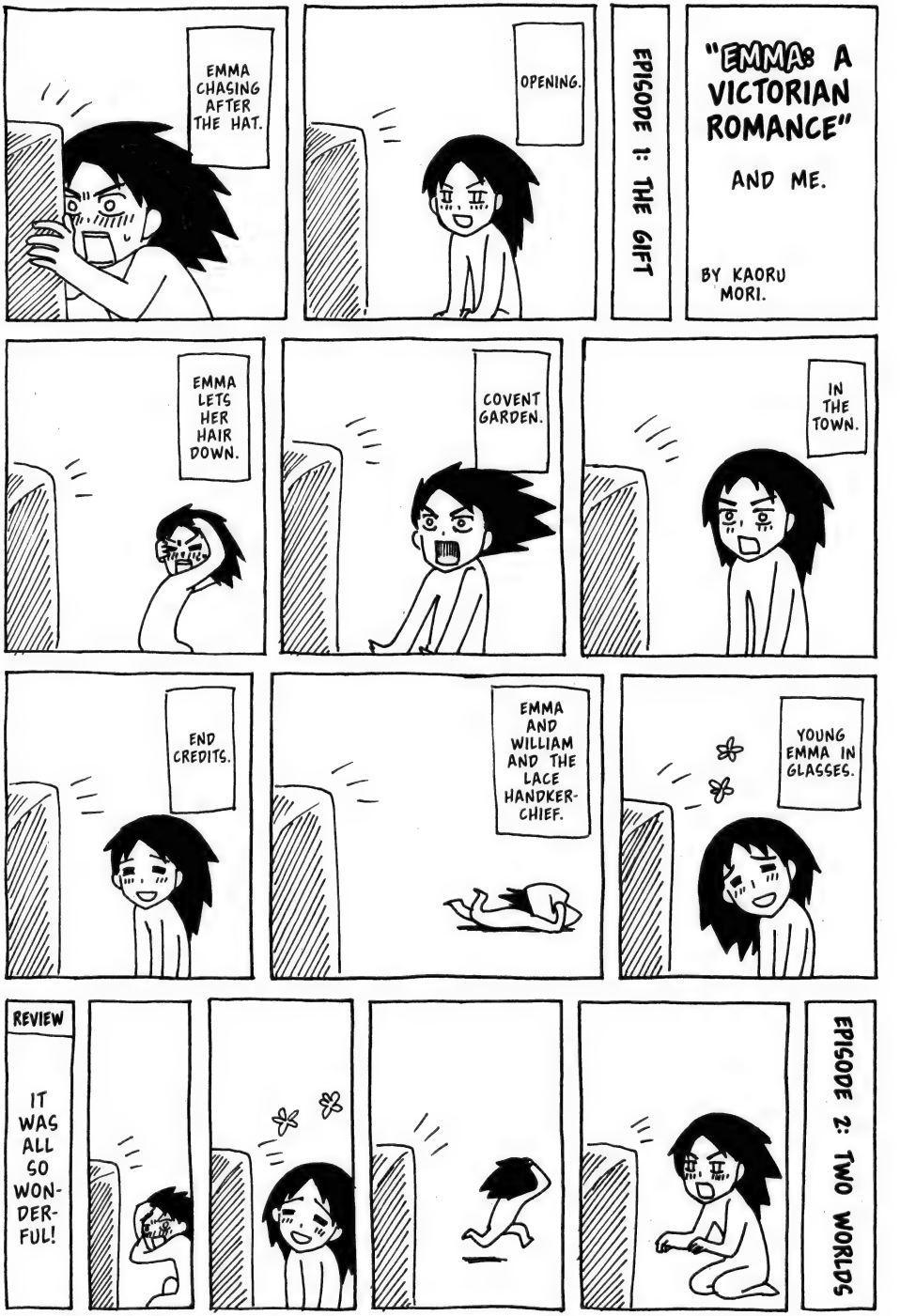


● The concept drawing for Shirley's costume. I sometimes get asked questions on her design, so I drew it for that, as well as for my own reference.



● This is a short comic that appeared on a pamphlet advertising Naoko Moto-san's *Lady Victorian* Fair that I also took part in. Since Moto-san's manga was about a tutor (governess), I attempted to draw a story about Mrs. Kelly when she was a governess.

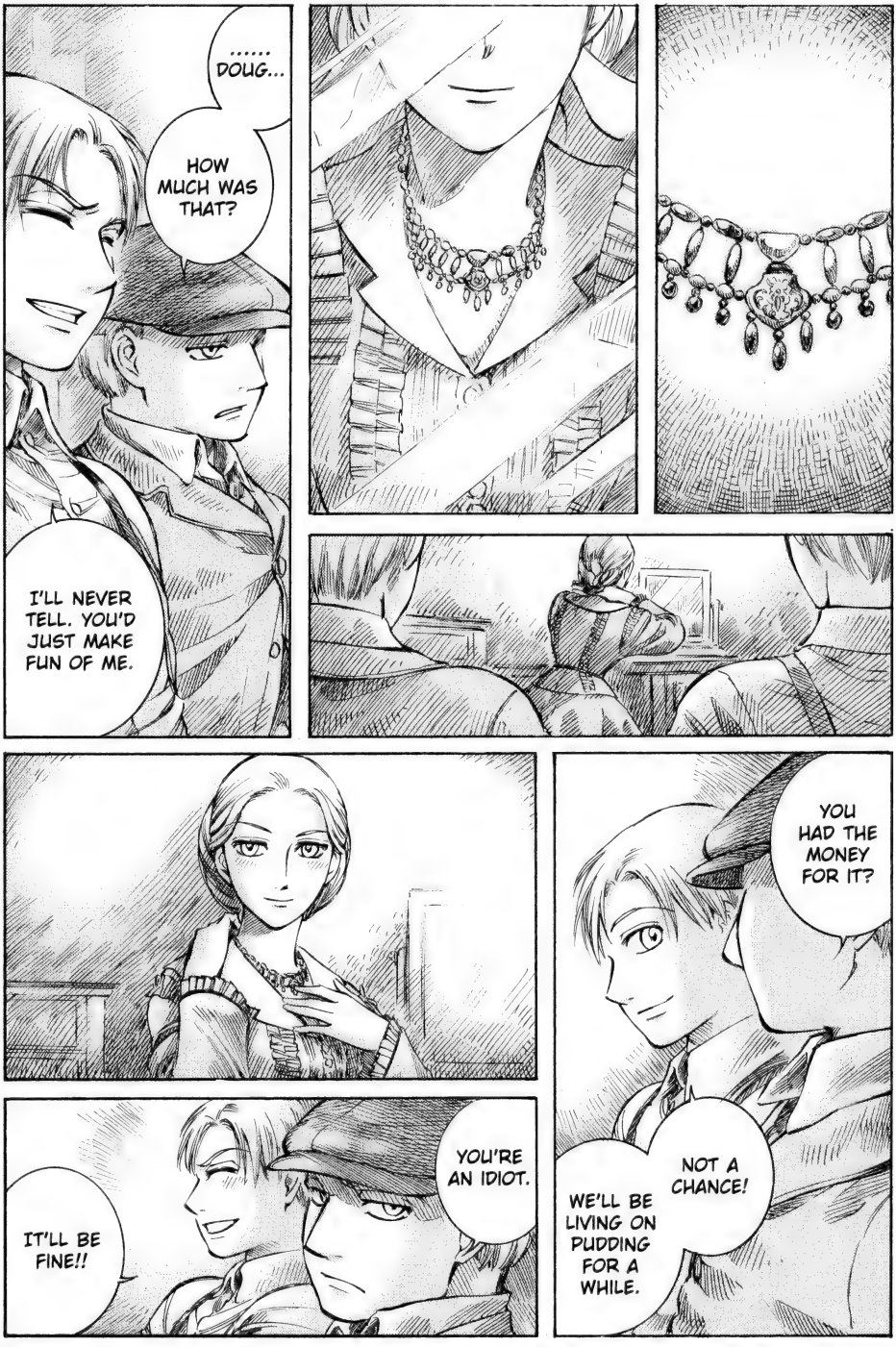

● The feather duster is the piece of a maid's equipment that I love the most.



● I liked the first half, but in the second half it became more and more of a love story. By that time, I couldn't watch it without my pillow. It was wonderful!



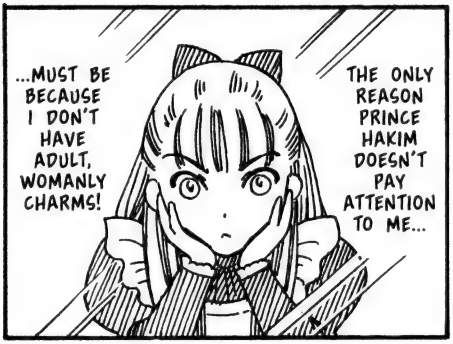
● When I heard Mamiko Ikeda-san, who oversees the anime scripts, say that she loved Hakim, I decided, *Okay!* and I tried to draw some images of Hakim. I filled in the darks of his highlighted hair, put tone on the rest of the hair, then laid down tone for the skin. As a character, he really takes a lot of effort to draw! But I thought as I drew, that very aspect makes him a lot like a prince, huh?



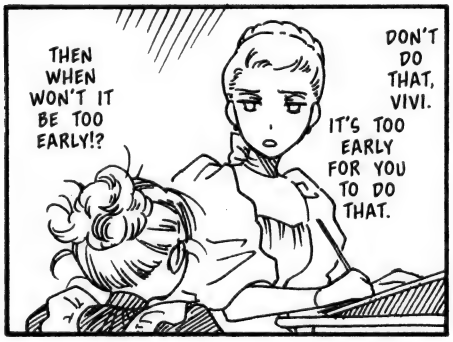
● Kelly's necklace was only touched on lightly in the manga, but the anime made it a bigger part of the story. So I tried to draw this single scene allying myself to that idea.

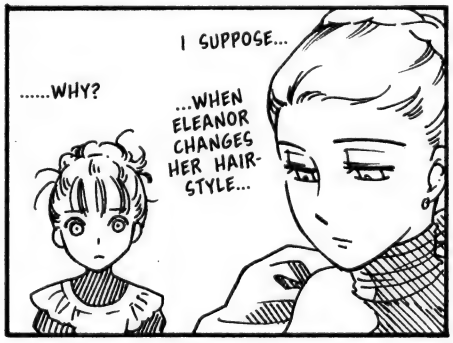
DVD TA-DAA! FOUR-PANEL THEATER

WHAT CAN IT BE!?

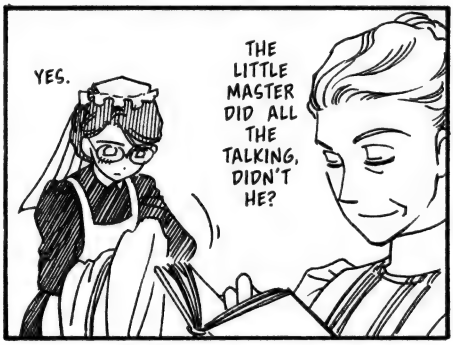


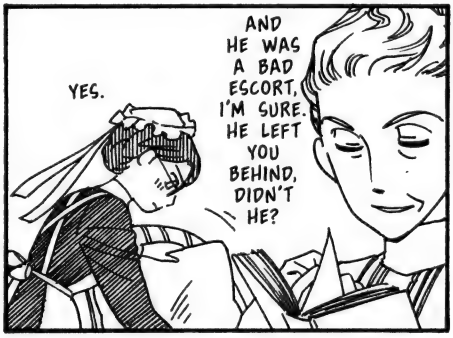


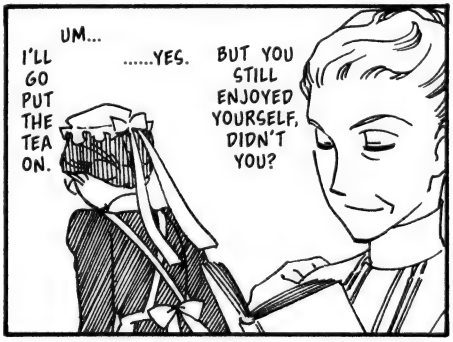


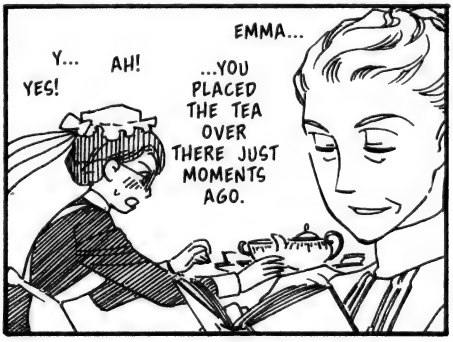


AN OPEN BOOK







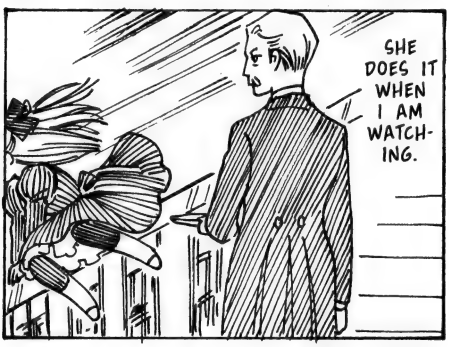


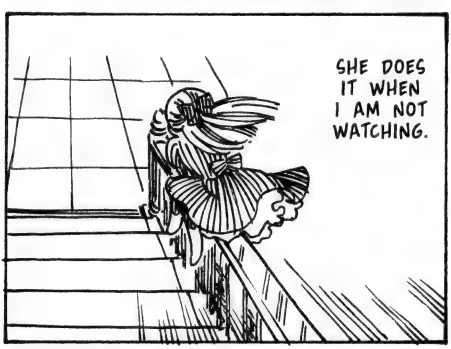
by 森薫.
KAORU MORI

ANIME TA-DAA! FOUR-PANEL THEATER (AGAIN!)

DOWN THE STAIRS OPPORTUNITIES

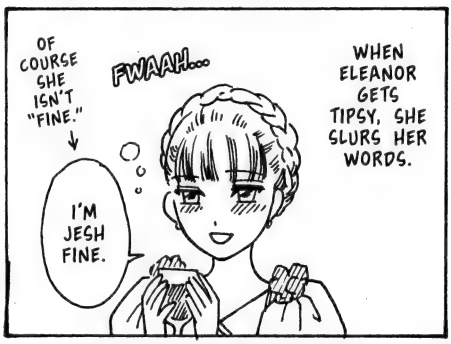


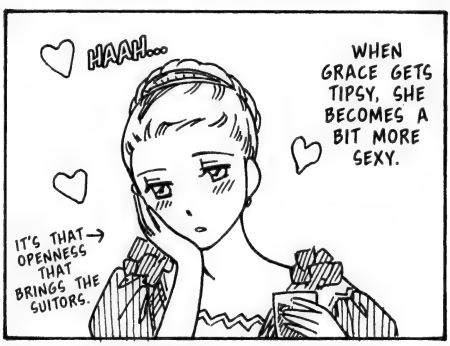


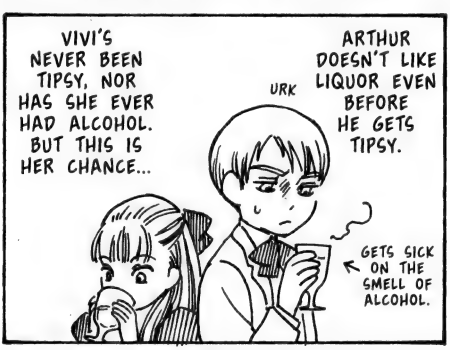


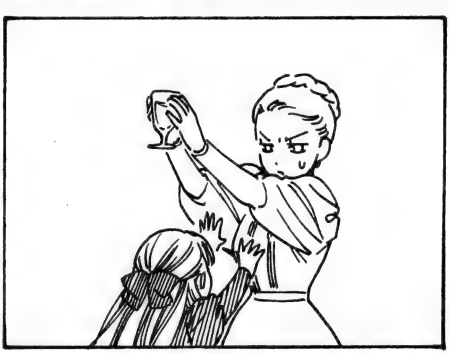


FOUR TIPSY SCENES



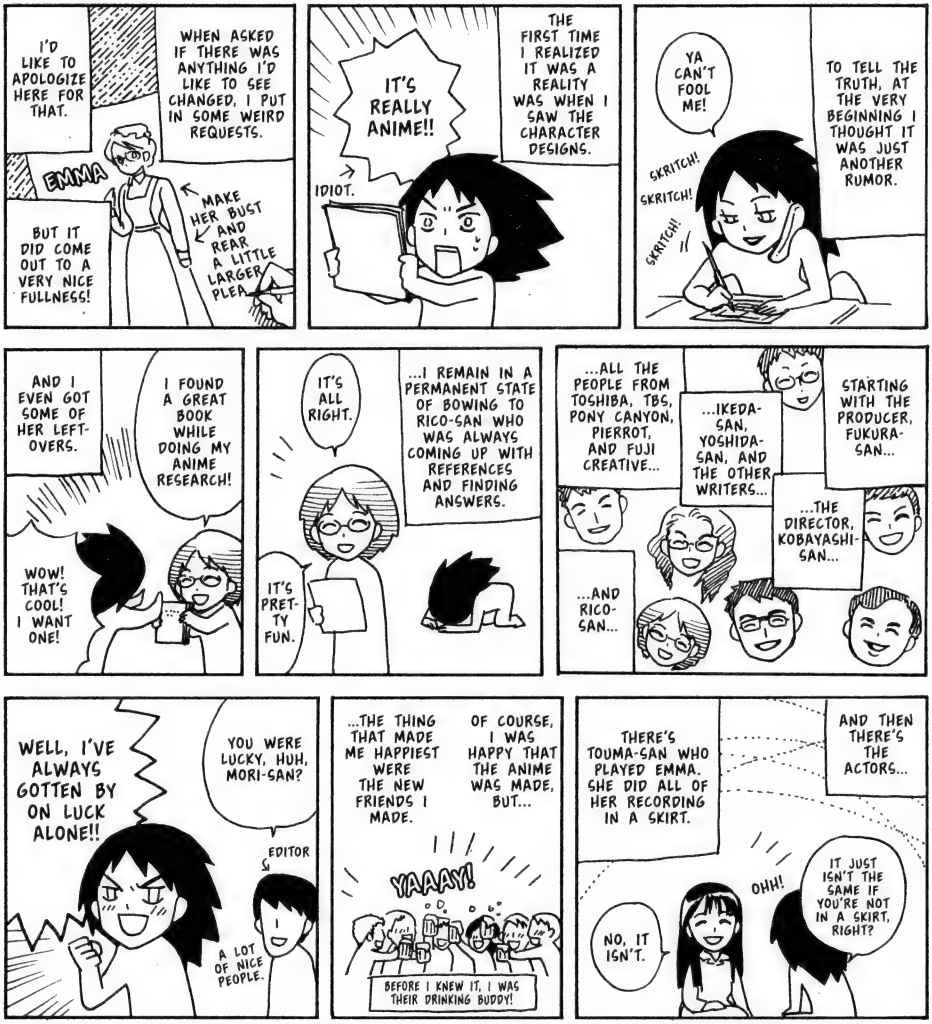






森薫
KAORU MORI

ANIME FEELINGS, BY KAORU MORI



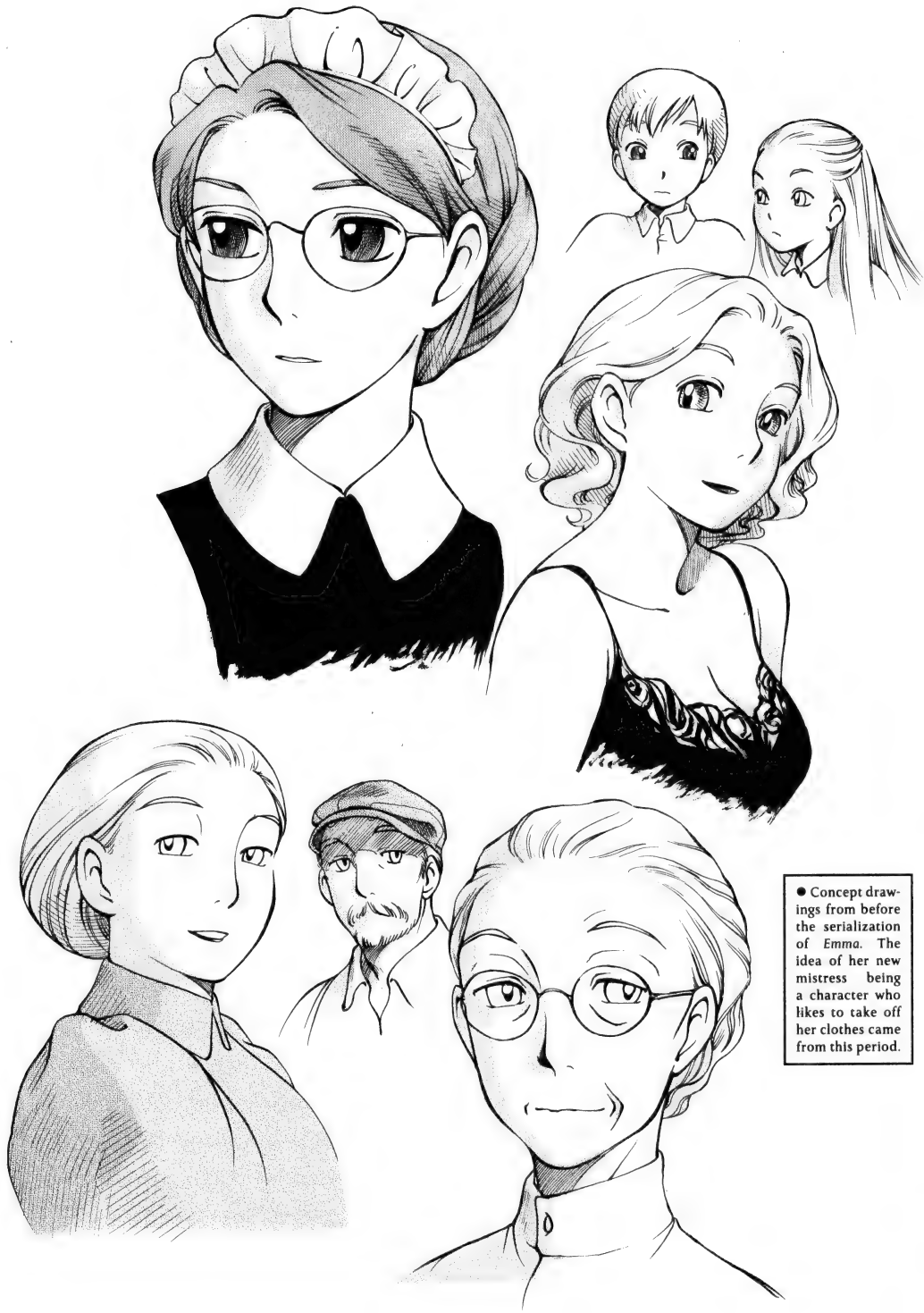
THE FINAL DVD OF *EMMA* IS COMING OUT! ONLY ONE LAST BIT BEFORE IT'S OVER. WHEN FUKURA-SAN SAID, "ANIME IS A FESTIVAL," HE WAS EXACTLY RIGHT. WHEN YOU TAKE THE PREPARATION WORK INTO ACCOUNT, ANIME TAKES AN EXTREMELY LONG TIME, BUT IT GOES AT SUCH A FRENETIC PACE THAT THE TIME FROM THE VERY FIRST MEETING TO THE COMPLETED SHOW SEEMS TO GO BY IN A FLASH.

FOR ME THE THING THAT WAS MOST INTERESTING WAS SEEING THE DETAILS THAT GO INTO AN ANIME—SOMETHING PEOPLE NEVER USUALLY SEE. AND AS THE CREATOR, IT WAS LIKE I HAD FRONT-ROW SEATS TO EVERYTHING. THE PLACES WHERE THINGS ARE MADE ARE AMAZINGLY FUN PLACES TO BE.

THE FIRST SEASON OF ANIME CAME FROM THE FIRST TWO VOLUMES OF THE MANGA—MY EARLIEST SERIES WORK—AND LOOKING AT IT NOW, IT SEEMS LIKE A POOR EFFORT FROM ME. BUT EVERYBODY ON THE STAFF MANAGED TO RAISE IT UP TO BEING A REAL PROFESSIONAL PRODUCT. EVERY WEEK I'D WAIT WITH MY HEART POUNDING FOR THE SCREENER TO ARRIVE. EACH TIME THEY TREATED ME TO A HALF HOUR OF PURE ENJOYMENT AS A VIEWER!

AND I REALLY WANT TO EXPRESS MY GRATITUDE TO THOSE WHO WATCHED THE ANIME *EMMA* AND TO EVERY ONE OF YOU WHO PICKED UP THE DVDs! IT'S AN ANIME THAT CONTAINS A LOT OF LOVE FROM EVERYONE INVOLVED, SO IF YOU REWATCH IT LOTS OF TIMES, THAT WOULD MAKE ME VERY HAPPY!

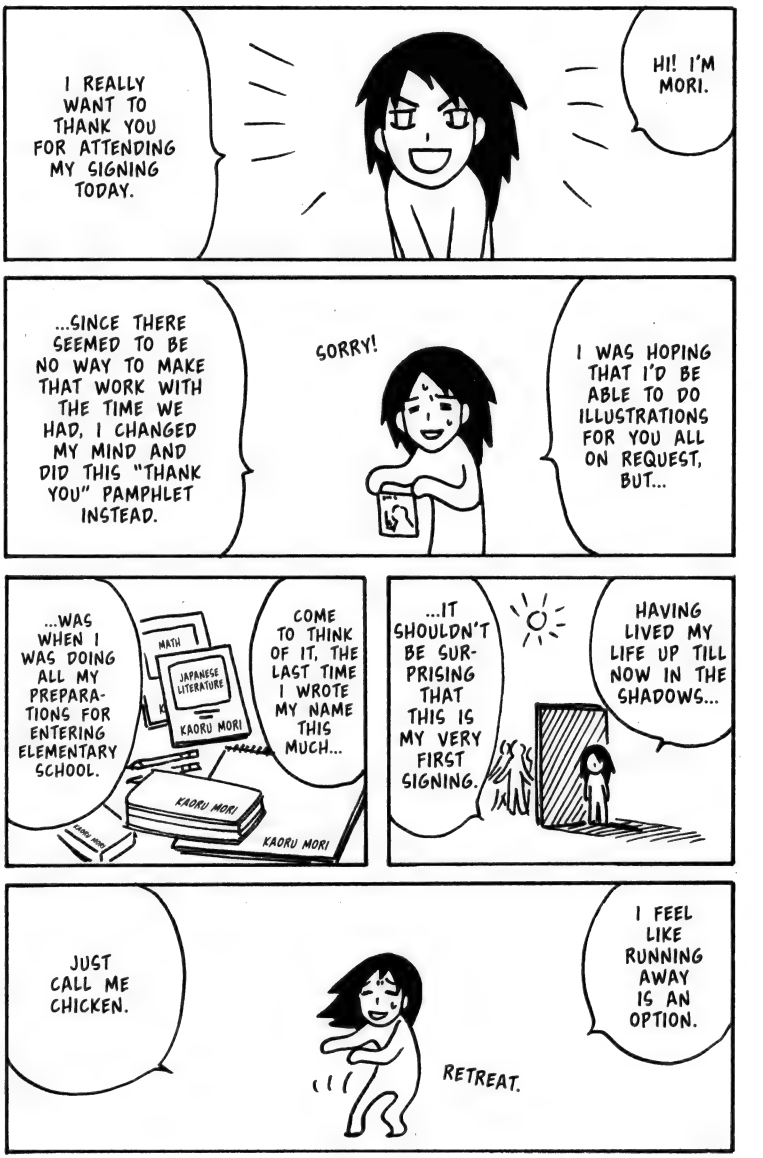
● Thinking back on it now, it seems like a miraculously blessed anime. I distinctly remember an uplifting feeling of "something great is about to happen" from the first notes of Kunihiko Ryo-san's opening music.

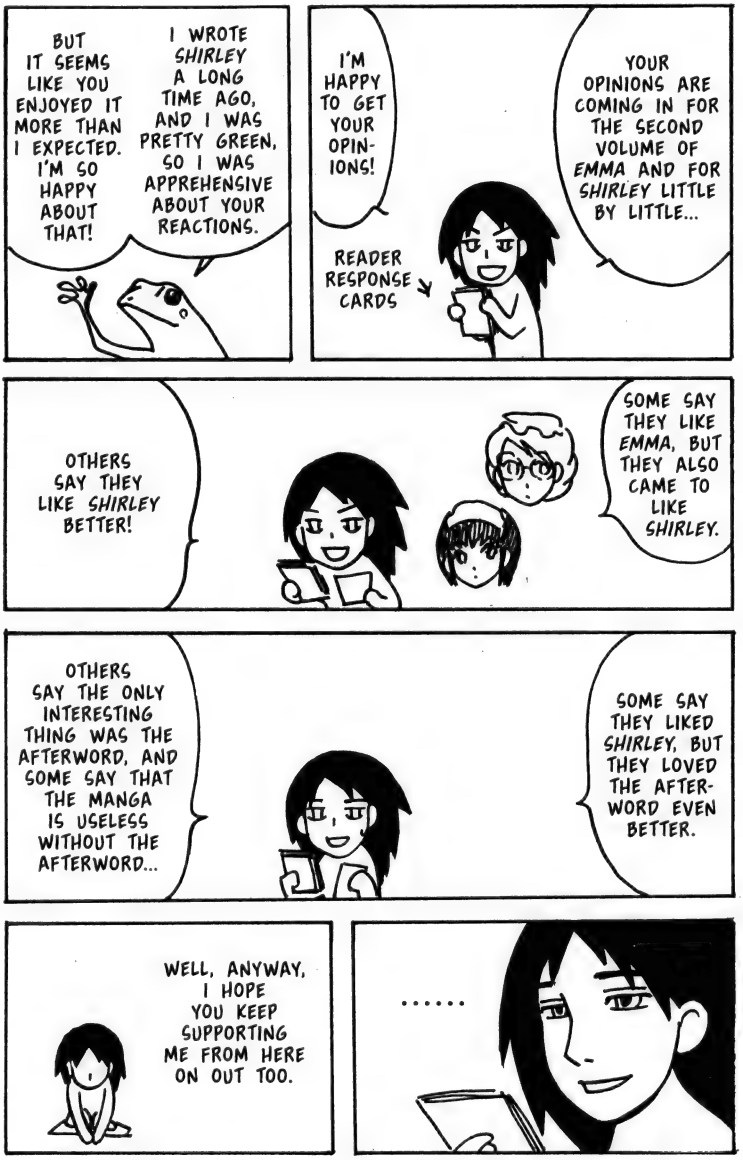


● Concept drawings from before the serialization of *Emma*. The idea of her new mistress being a character who likes to take off her clothes came from this period.



● This was for my very first signing. I thought it would be sad for them to have only a signature without an illustration, so I thought that this paper was the least I could do.


I REALLY WANT TO THANK YOU FOR ATTENDING MY SIGNING TODAY.
HI! I'M MORI.
...SINCE THERE SEEMED TO BE NO WAY TO MAKE THAT WORK WITH THE TIME WE HAD, I CHANGED MY MIND AND DID THIS "THANK YOU" PAMPHLET INSTEAD.
SORRY!
I WAS HOPING THAT I'D BE ABLE TO DO ILLUSTRATIONS FOR YOU ALL ON REQUEST, BUT...
...WAS WHEN I WAS DOING ALL MY PREPARA-TIONS FOR ENTERING ELEMENTARY SCHOOL.
MATH
JAPANESE LITERATURE
KAORU MORI
KAORU MORI
KAORU MORI
COME TO THINK OF IT, THE LAST TIME I WROTE MY NAME THIS MUCH...
...IT SHOULDN'T BE SUR-PRISING THAT THIS IS MY VERY FIRST SIGNING.
HAVING LIVED MY LIFE UP TILL NOW IN THE SHADOWS...
JUST CALL ME CHICKEN.
RETREAT.
I FEEL LIKE RUNNING AWAY IS AN OPTION.


I WROTE SHIRLEY A LONG TIME AGO, AND I WAS PRETTY GREEN, SO I WAS APPREHENSIVE ABOUT YOUR REACTIONS.
BUT IT SEEMS LIKE YOU ENJOYED IT MORE THAN I EXPECTED. I'M SO HAPPY ABOUT THAT!
YOUR OPINIONS ARE COMING IN FOR THE SECOND VOLUME OF EMMA AND FOR SHIRLEY LITTLE BY LITTLE...
I'M HAPPY TO GET YOUR OPIN-IONS!
READER RESPONSE CARDS
SOME SAY THEY LIKE EMMA, BUT THEY ALSO CAME TO LIKE SHIRLEY.
OTHERS SAY THEY LIKE SHIRLEY BETTER!
SOME SAY THEY LIKED SHIRLEY, BUT THEY LOVED THE AFTER-WORD EVEN BETTER.
OTHERS SAY THE ONLY INTERESTING THING WAS THE AFTERWORD, AND SOME SAY THAT THE MANGA IS USELESS WITHOUT THE AFTERWORD...
.....
WELL, ANYWAY, I HOPE YOU KEEP SUPPORTING ME FROM HERE ON OUT TOO.


THANK YOU SO MUCH!
森薫
KAORU MORI



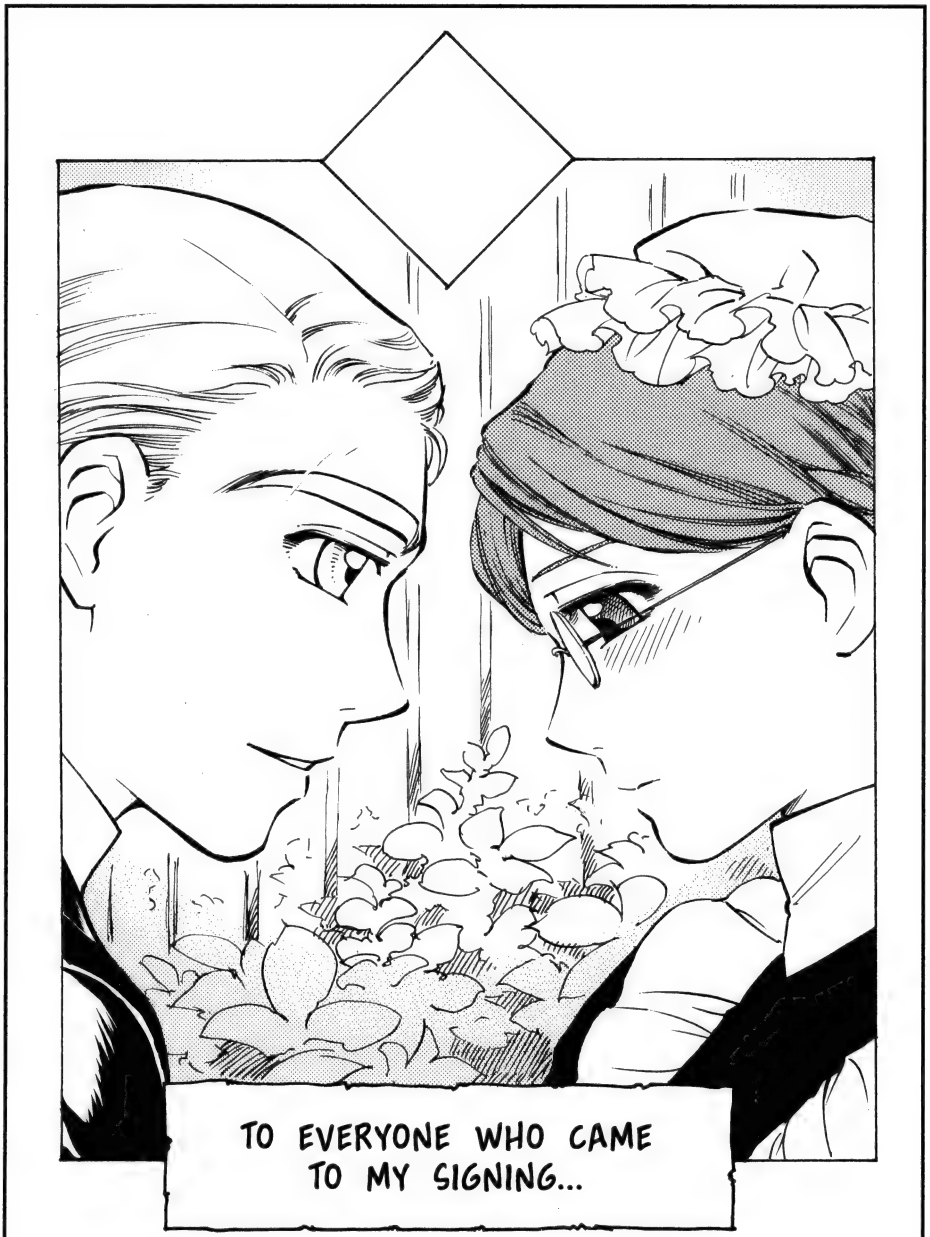
● A maid squatting down was an idea that I kind of liked. I wonder why...


AFTERWORD TA-DAA! MANGA
BUSINESS TRIP CHAPTER
EVERYBODY, THANK YOU SO MUCH FOR COMING TO MY SIGNING TODAY.
THERE ARE A LOT OF OPINIONS I WAS HAPPY TO READ AMONG THE READER RESPONSE CARDS THAT CAME FROM THE GRAPHIC NOVEL VOLUMES, BUT THERE'S A COMPLETELY DIFFERENT FEELING OF JOY WHEN IT COMES TO SEEING THE FACES OF MY READERS FIRSTHAND AT A SIGNING.
SO HOW ABOUT A SHORT BEHIND-THE-SCENES STORY?
ABOUT EMMA.
TO TELL THE TRUTH, THE FIRST TIME I DREW EMMA, THIS WAS WHAT SHE LOOKED LIKE.
BLACK HAIR AND DARK EYES.
A BIT MORE ADULT-LOOKING FACE.
BUT STILL THE GLASSES.
SHE MAY LOOK MORE LIKE ADELE THAN ANYTHING ELSE.
BY THE WAY, THE YOUNG MASTER WAS MORE LIKE THIS.
WORE HIS HAIR DOWN.
ARTHUR-ISH?
THINNER EYEBROWS.
AND WHEN YOU PUT THESE TWO TOGETHER...


HOLD IT! DO OVER!!
A LITTLE BOY TRYING TO GET THE ATTENTION OF THE OLDER WOMAN.
BADUM!
BADUM!
BADUM!
BADUM!
PUT IT OVER THE FLAME TO SNUFF IT OUT.
ALSO, HERE ARE SOME DETAILS ABOUT VOLUME 5. THE "SON FROM THE SAME SCHOOL YEAR" ON PAGE 44 WAS ROBERT.
THE HANDKERCHIEF ON PAGE 130 WAS THE ONE SHE RECEIVED IN CHAPTER 2.
ON PAGE 56, THE THING THAT EMMA PICKS UP IS A CANDLE SNUFFER.
SO AFTER THAT, I ADJUSTED THEM TO CREATE MORE OF A BALANCE, AND I GOT THE TWO YOU SEE TODAY.
IT NARROWLY ESCAPED TURNING INTO A COMPLETELY DIFFERENT MANGA!
THEN LET'S MEET NEXT TIME IN THE PAGES OF THE BOOK!
THANKS FOR COMING TODAY!
THEO IS A RED SQUIRREL.



● I get the feeling that I've drawn William in large size far fewer times than I'd expect. I tried to pair this up with the Emma I did on the front cover.

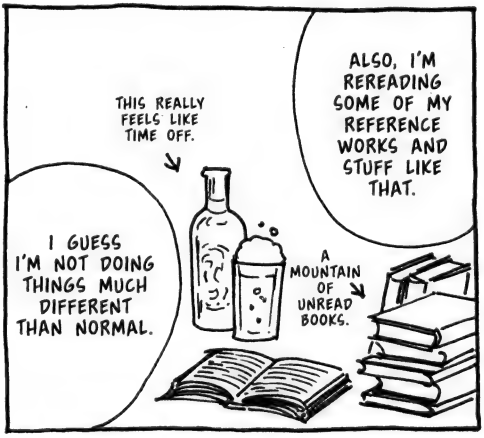


● This was a signing that occurred in between the volumes of the main story and the side stories. I did my best to make this illustration call back to the cover on Volume 7. Also I made it just a bit on the lovey side.

GREETINGS


HELLO, IT'S MORI!
THANK YOU SO MUCH FOR ATTENDING THE SIGNING TODAY!


I JUST PUSHED THROUGH ONE OF MY BUSIEST TIMES, SO I'VE HAD A LITTLE MORE FREE TIME RECENTLY.
I'VE BEEN CLEANING, DOING LAUNDRY, EATING PROPERLY, AND SLEEPING, SO I'M UNUSUALLY FULL OF ENERGY!


ALSO, I'M REREADING SOME OF MY REFERENCE WORKS AND STUFF LIKE THAT.
THIS REALLY FEELS LIKE TIME OFF.
I GUESS I'M NOT DOING THINGS MUCH DIFFERENT THAN NORMAL.
A MOUNTAIN OF UNREAD BOOKS.


I'VE GOT SO MUCH ENERGY, I FIND MYSELF SKETCHING OUT RANDOM STORIES BEFORE I REALIZE IT.
MANGA MADE JUST FOR MYSELF.

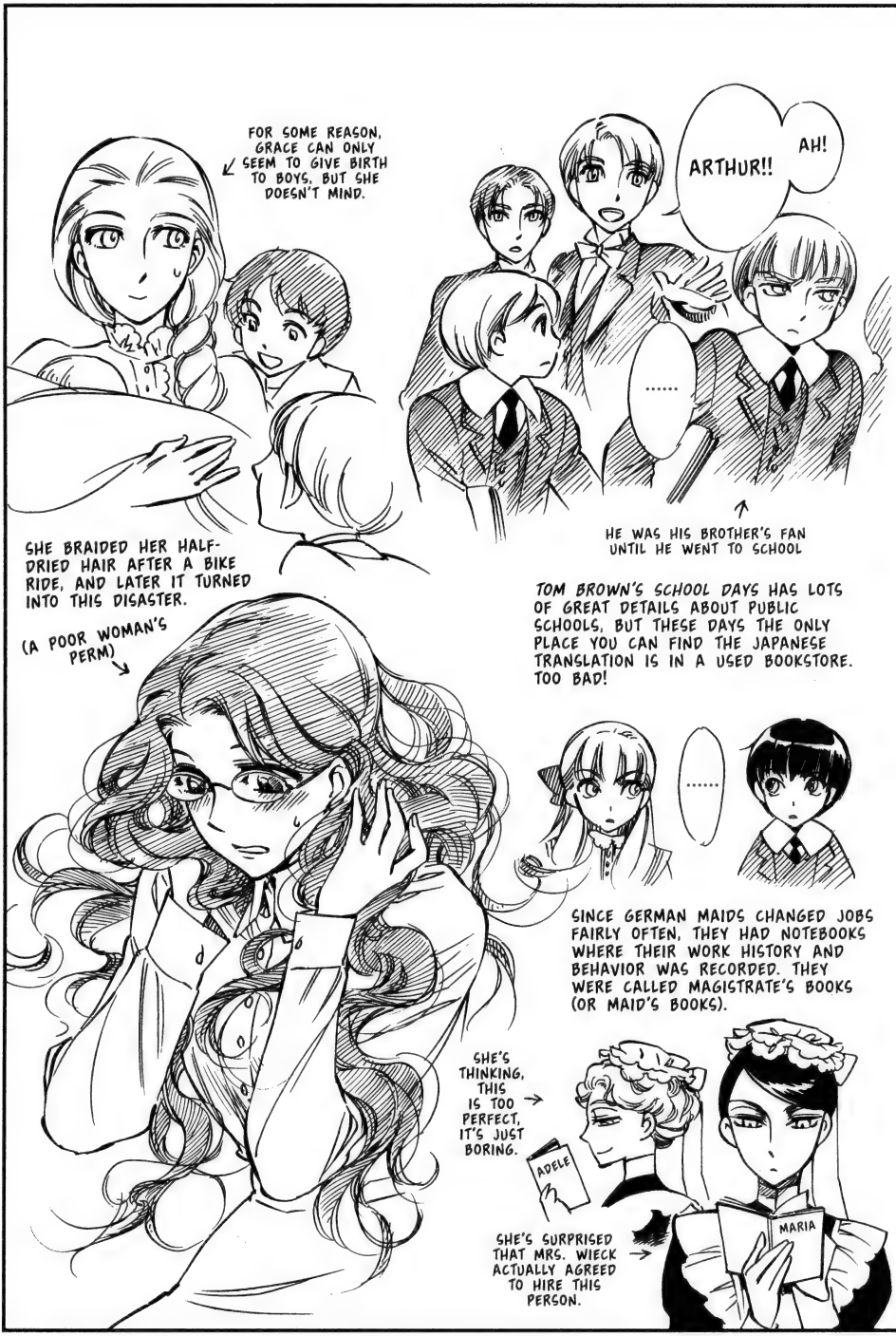

Shirley
AND BEFORE THAT, AROUND THE SUMMER-TIME...
...WE'LL HAVE ONE SHIRLEY STORY.
NOW, I KNOW I SAID THIS IN THE AFTERWORD TOO, BUT...
SORRY, JUST LET ME SAY THIS LITTLE BIT TOO!
...WITH BEAM'S SEPTEMBER ISSUE, WE'LL BEGIN A SERIES OF SHORT EMMA SIDE STORIES.
BRITAIN
AND I'LL BE ABLE TO SEE THINGS I WASN'T ABLE TO LAST TIME, LIKE A MANOR HOUSE AND SERVANTS' PASSAGEWAYS AND GREENHOUSES AND KITCHENS AND... AND...!
AND WHAT'S MORE, IN THE FIRST HALF OF JULY, I'LL PAY ENGLAND ANOTHER VISIT!!
SO, AS YOU CAN SEE, I PLAN TO KEEP ON DRAWING...
...SO PLEASE GIVE MY WORKS A TRY FROM HERE ON OUT!
...MY LIFE IS FULL OF DEAD-LINES!
RING-RING-RING!
NOW THAT I WAKE UP TO IT...


THANK YOU SO MUCH!
ONCE IN A WHILE, I FEEL LIKE DRAWING SOMETHING MODERN.
BUT IT DOESN'T LOOK MODERN AT ALL.
2006.5.28



● With the *Emma* series ended, I thought that I wouldn't be able to draw this professionally for a while, so I drew this one scene with the three of them.


THE STORY OF THE SIDE STORY
SINCE I HAVE THIS CHANCE, I THOUGHT I'D ADD JUST A LITTLE BIT MORE. MY MANIC PERSISTENCE IS ONE OF MY BEST POINTS!
I WONDER ABOUT ME.
VIVI'S RIVER-FISHING STYLE.
PAPA'S MAKING A SOUR FACE!
SINCE HE'S MADE A CAREER OF THIS, HANS HAS MANAGED TO GET EMPLOYMENT AT A DIFFERENT ESTATE AND WILL PROBABLY BE MADE BUTLER.
SHE BASICALLY ORDERS ERICH AROUND.
THOMAS'S WIFE CAME WITH THE LIQUOR DELIVERY.
...I TOLD YOU WE'D JUST BE DROPPING BY WHILE I MADE MY DELIVERY.
WELL, YOU KNOW! I'M GOING TO GREET FRIENDS, SO...
WHAT ARE YOU ALL DRESSED UP FOR?



● When Aki Irie-san put out a paper for her signing with all of these little illustrations on it, I thought it was a great idea, so I copied her. It was fun to draw too!

GREETINGS

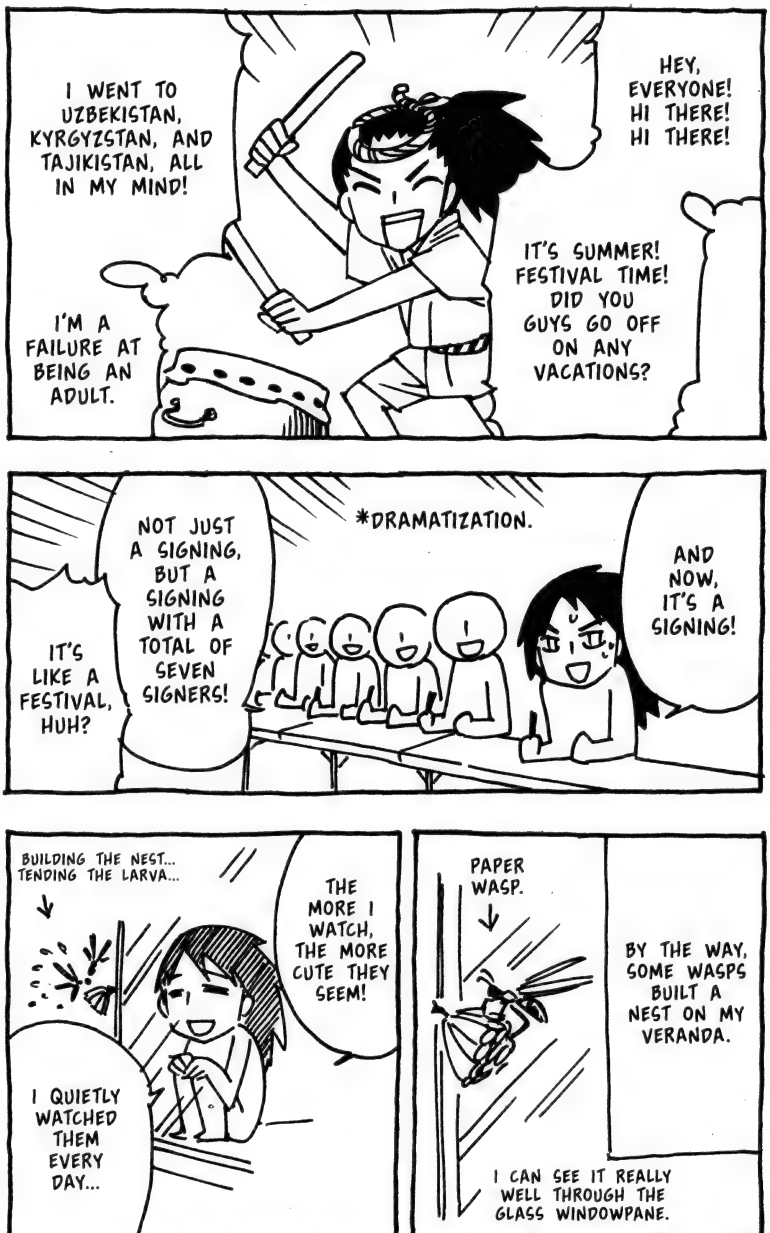


● Unfortunately, I hear that several years ago they halted production on this Transit Compact. It was a great bike...I love it even now!



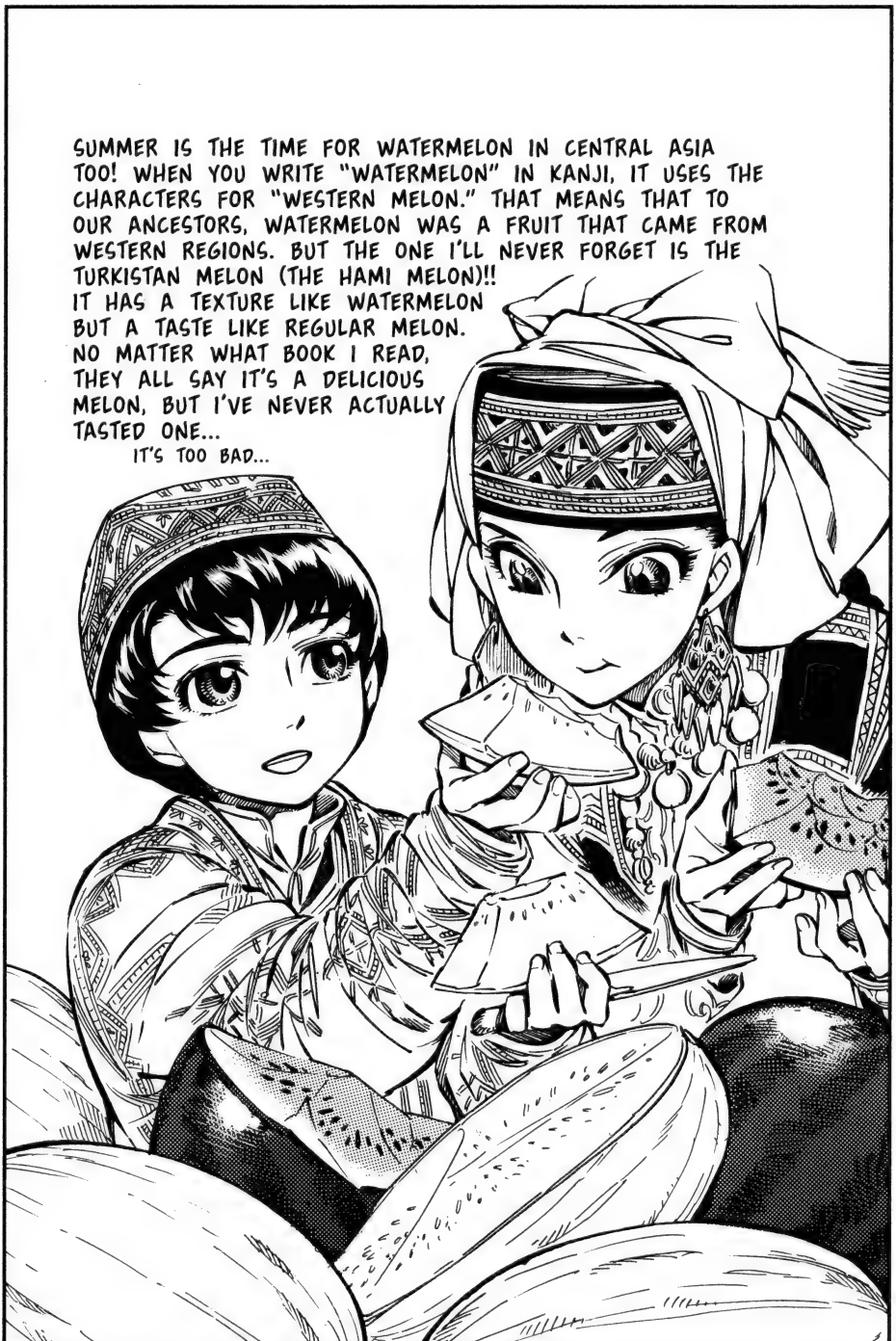
● The two mascot characters for Comic Zin. I love Japanese clothing and yukata and stuff, but with most of my settings being in England or Central Asia, I don't really get a chance to draw things like this often.

GREETINGS


I WENT TO UZBEKISTAN, KYRGYZSTAN, AND TAJIKISTAN, ALL IN MY MIND!
I'M A FAILURE AT BEING AN ADULT.
HEY, EVERYONE! HI THERE! HI THERE!
IT'S SUMMER! FESTIVAL TIME! DID YOU GUYS GO OFF ON ANY VACATIONS?
*DRAMATIZATION.
IT'S LIKE A FESTIVAL, HUH?
NOT JUST A SIGNING, BUT A SIGNING WITH A TOTAL OF SEVEN SIGNERS!
AND NOW, IT'S A SIGNING!
BUILDING THE NEST... TENDING THE LARVA...
I QUIETLY WATCHED THEM EVERY DAY...
THE MORE I WATCH, THE MORE CUTE THEY SEEM!
PAPER WASP.
I CAN SEE IT REALLY WELL THROUGH THE GLASS WINDOWPANE.
BY THE WAY, SOME WASPS BUILT A NEST ON MY VERANDA.



THANK YOU SO MUCH FOR TODAY!



● Eating watermelon! Lots of other types of melon are popular too...Central Asia is a treasure trove of fruits!



● Illustrations for POP at the counter of the manga shop Comic Zin. I figured that if I drew enough, they'd be able to find a use for them. So my strategy was to hit them with numbers. While I was doing it, it became really fun, so it's also possible I may have gotten carried away.


...AND WEEP!
READ IT...
● Head Manager
...BUY THIS!!
I'M BEGGING!!
PLEASE...
OH, THE STRAIGHT-FORWARD APPROACH!
● *That* kind of book.





● Gets a general recommendation.



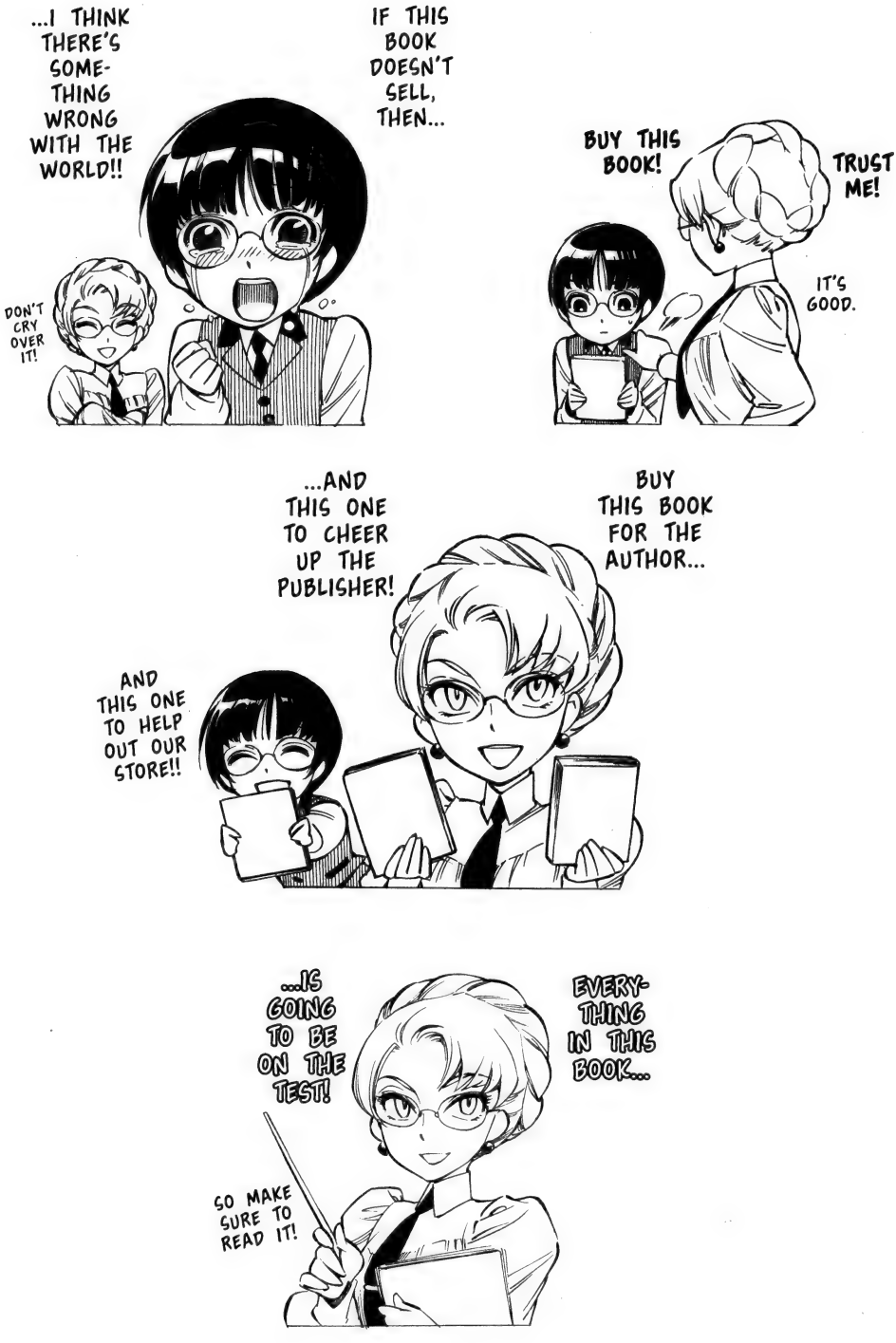
● Especially for maid manga.



● I WANT YOU!






...I THINK THERE'S SOME-THING WRONG WITH THE WORLD!!
DON'T CRY OVER IT!
IF THIS BOOK DOESN'T SELL, THEN...
BUY THIS BOOK!
TRUST ME!
IT'S GOOD.
...AND THIS ONE TO CHEER UP THE PUBLISHER!
BUY THIS BOOK FOR THE AUTHOR...
AND THIS ONE TO HELP OUT OUR STORE!!
...IS GOING TO BE ON THE TEST!
EVERY-THING IN THIS BOOK...
SO MAKE SURE TO READ IT!



● For the tenth anniversary of *Beam*, I thought this was my chance, so I drew bunnies, although nobody really asked for them. And my comments aren't very congratulatory, huh?



● I did this illustration using the very nonsubtle logic of two issues on sale at once→twins. As I was drawing it, I was still undecided whether it's a box or a sign that they're resting on. In the end, I never did figure out which.

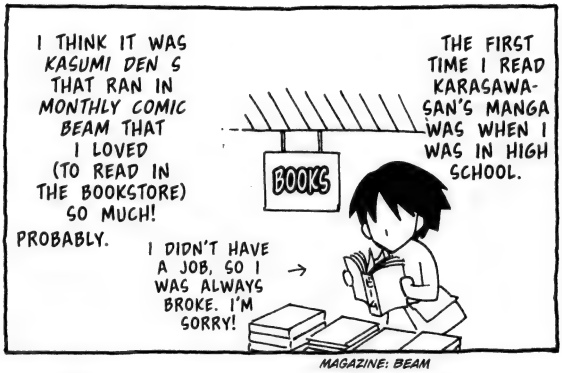


● Before this it was twins→So this time, how about triplets? And don't you think *Fellows!* has a bit of a seafaring flavor→"We're pirates!" was the pure free association of ideas that ended in this illustration. The real "age of piracy" is supposed to have been between the 17th and 18th centuries, but because I really wanted to draw the short jacket, the costumes became 19th century Napoleonic style.



● A notebook I was carrying with hastily scribbled images. Maid (made) in Tokushima. (Both meanings apply.)

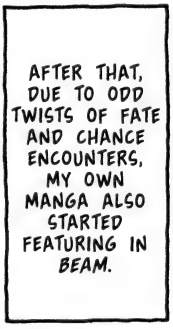

THERE ARE EVEN MORE FLOWERS AROUND THE HAWK.
A FEATHER-DOWN PILLOW MADE FROM THE DELICIOUS PHEASANTS THEY ATE IN CHAPTER 16.

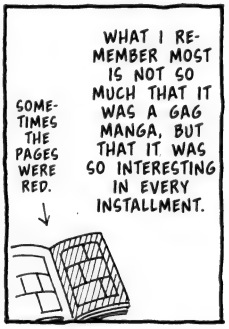








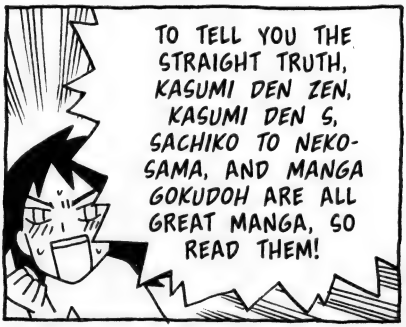




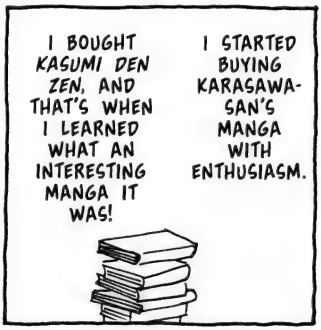












● I've been heavily influenced by Karasawa-san, and it shows in my enthusiasm when writing afterwords, if I do say so myself. Like when I say something twice.


KASUMI-DEN ZEN
カスミ伝 全
IT PROBABLY GOES WITHOUT SAYING THAT I'D FALL IN LOVE WITH ANY MANGA THAT FEATURED SUCH EXPERIMENTAL STYLE TECHNIQUES. BUT WHAT DO I LOVE SO MUCH? WELL, EACH AND EVERY TIME, THERE'S SOME NEW IDEA INSIDE IT, SO I'M ALWAYS LOOKING FORWARD TO READING THE NEXT INSTALLMENT. I THINK IT'S THE BASIC FUN OF MANGA THAT, "I REALLY WANT TO READ MORE OF THIS!"
AZAMI KUNOICHI
AZAMI-SAN HAS SOME COMMON SENSE (AT LEAST COMPARED TO KASUMI AND TAKAHASHI-SENPAI), SO IT IS USUALLY UP TO HER TO GET IRRITATED AT THE STUPID THINGS THAT HAPPEN (THAT'S MY IMPRESSION). "CAN'T YOU DO SOMETHING ABOUT THIS!?" SEEMS TO BE A FAVORITE PHRASE WHEN SHE'S ANGRY, BUT WHEN SHE SHOWS UP, SHE'S MY NUMBER ONE MOST FAVORITE BIT-PART CHARACTER.
KASUMI KUNOICHI
SURE, IT'S A GAG MANGA, BUT STILL, SHE CUTS WITHOUT A MOMENT'S HESITATION. SHE CUTS DOWN ANYTHING IN HER WAY. SHE CUTS FIRST AND THINKS LATER (OR HITS). AND THAT DECISIVENESS IS GREAT ABOUT KASUMI-SAN. BY THE WAY, KARASAWA-SAN'S HEROINES ARE ALWAYS IN LOVE WITH SOMEBODY, AND I THINK THAT CUTENESS IS A PART OF HIS RECIPE.
I KNOW HIS PERSONALITY, BUT WITH HIS SUNGLASSES AND HAIRSTYLE, I CAN'T HELP BUT THINK HE'S COOL. GYONINBEN TAKAHASHI-SENPAI IS A REALLY GREAT NAME! RIGHT NOW, HE'S SO COOL THAT HE'S MY NUMBER TWO MOST FAVORITE CHARACTER TO SHOW UP.

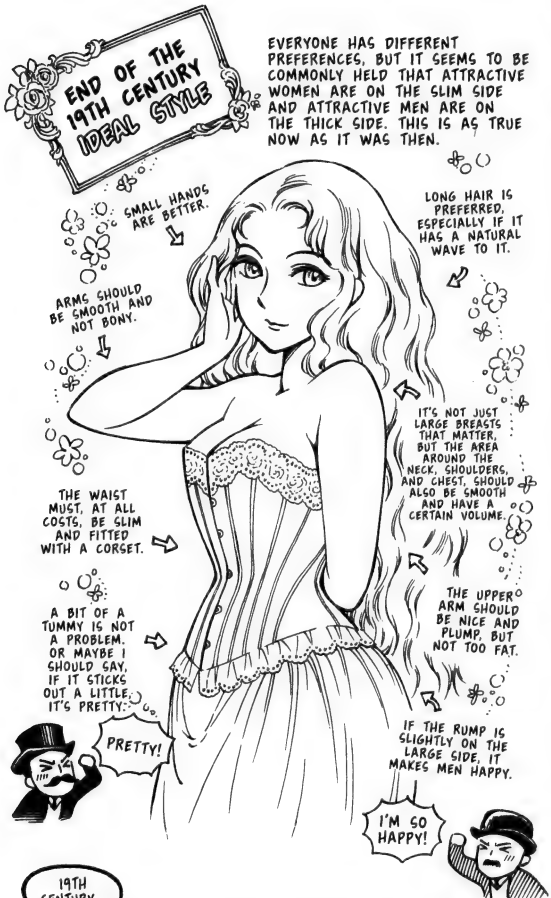
CORSETS OF THE VICTORIAN ERA

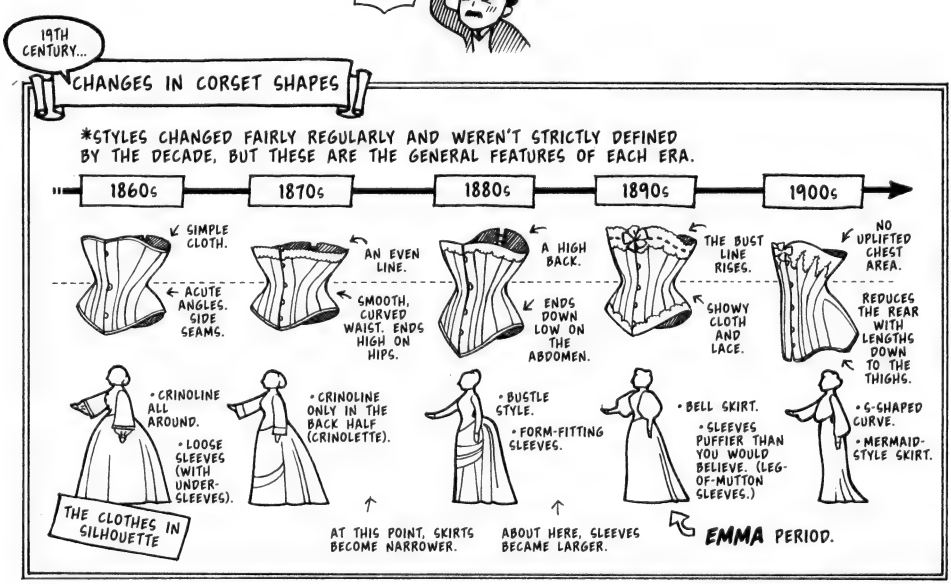
● I was asked to draw six pages on a subject I love. So I said, "Okay, I'll draw about corsets," and I started drawing with fire coming from my nostrils. While I was putting in anything and everything I could think of about corsets, trying to cram it all into the layout was a big challenge.

IN TODAY'S TERMS, CORSETS ARE CORRECTIVE UNDERGARMENTS OR LINGERIE THAT ATTEMPT TO MOLD THE WEARER'S BODY INTO THE IDEAL SILHOUETTE—A BEAUTIFUL, CURVY FIGURE. WHILE IT ISN'T TRUE THAT IF ONE HAS A TINY WAIST, EVERYTHING ELSE WILL FOLLOW, TO LATE VICTORIAN WOMEN AT THE TIME, THIS WAIST-SLIMMING DEVICE WAS AN ESSENTIAL. STILL, THE IDEA THAT ANY CORSET WILL DO AS LONG AS YOU CAN STAND IT IS A LIE BOTH NOW AND THEN.

THE VICTORIAN ERA COVERS A PRETTY WIDE RANGE, BUT WHAT I WANTED TO WRITE ABOUT HERE IS THE END OF THE 19TH CENTURY—THE PERIOD OF TIME IN WHICH *EMMA* TAKES PLACE.

I KNOW I AM NOT THE ONLY ONE WHO FEELS A SPECIAL THRILL JUST UPON HEARING THE WORD "CORSET." SO LET'S GET STARTED! (GIDDY!)





ABOUT CORSET SIZES

THE LARGEST OF THE FEMALE CHARACTERS WHO APPEARED IN BOOKS OF THE TIME WERE 24 INCHES (61 CM), AND THE IDEAL SIZE WAS THOUGHT TO BE BETWEEN 18 TO 20 INCHES (46 TO 50 CM). BUT YOU HAVE TO REMEMBER THAT THESE WERE JUST IDEALS.

1 INCH = 2.54 CM



IN ACTUALITY, THE MOST PREVALENT SIZE WAS ABOUT 23 TO 25 INCHES (58 TO 63 CM). BUT THAT'S THE SIZE AFTER THE WAIST'S BEEN CINCHED, SO THEIR ACTUAL SIZE WAS PROBABLY ABOUT 75 TO 80 CM.

GIRLS THESE DAYS ARE MUCH SLIMMER, HUH?

MANUFACTURED CORSETS RANGED BETWEEN ABOUT 18 TO 34 INCHES. FOR "PLUS SIZES" THEY MIGHT HAVE GONE TO ABOUT 36 INCHES. WHEN THE SIZE GOES UP, SO DOES THE PRICE.



CORSET CONSTRUCTION



Busk — FASTENING SECTION

A FLAT METAL PIECE WITH HOOK-AND-EYE FASTENERS DEVELOPED SO THAT THE CORSET COULD BE TAKEN ON AND OFF WITHOUT NEEDING TO UNTIE THE CORDS IN BACK EACH TIME.



Clasp — FASTENERS

THE FASTENERS ATTACHED TO THE BUSK. THERE WERE FOUR OR FIVE PER CORSET.



BIAS TAPE ON THE EDGES.

A REINFORCING RIBBON ON THE INSIDE TO PREVENT STRETCH.

Bone — FRAME

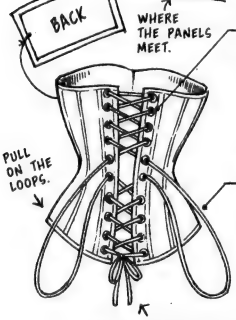
THESE ARE REINFORCEMENTS TO HOLD THE WAIST IN PLACE. A LITTLE BEFORE THIS PERIOD, THEY WERE MADE OF WHALE BONE, BUT BY THIS TIME, ABOUT HALF OF THEM WERE MADE WITH METAL "BONES."

Panel — BODY OF THE GARMENT

THE BODY OF A CORSET IS FORMED USING A NUMBER OF CLOTH PIECES ALL SEWN TOGETHER. THE NUMBER OF CLOTH PIECES CAN RANGE FROM ABOUT EIGHT TO AS MANY AS TWENTY-SIX SECTIONS.

SANDWICHED BETWEEN CLOTH ON THE INSIDE LINING.

BONE.



Eyelet — HOLE FOR CORDS

REINFORCED HOLES FOR THE CORDS ARE ATTACHED SO THAT THE GARMENT DOES NOT RIP EVEN WHEN THE CORDS ARE PULLED TIGHT.

WHEN PLACED BETWEEN TWO BONES, THEY ARE KEPT FROM SLIPPING.

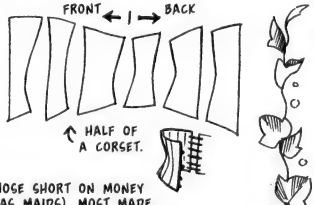


Lace — CINCHING CORDS

THESE LACES ARE STRONG, DON'T STRETCH, AND SLIDE EASILY THROUGH THE EYELETS. THEIR LENGTH DEPENDS ON THE NUMBER OF EYELETS, BUT FOR A 25-INCH CORSET (63 CM), YOU'D NEED A LACE OF ABOUT SIX METERS.

ACTUALLY THERE WOULD BE MANY MORE EYELETS, BUT THE ILLUSTRATION HAS FEWER TO MAKE IT EASIER TO SEE.

ONE LONG CORD IS PULLED TIGHT ON BOTH SIDES AND TIED AT THE BOTTOM.



FOR THOSE SHORT ON MONEY (SUCH AS MAIDS), MOST MADE THEIR OWN CORSETS, SOMETIMES USING PATTERNS THAT CAME ALONG WITH MAGAZINES.



HOW TO PUT ON A CORSET

HERE, I'LL EXPLAIN HOW A CORSET IS WORN WHEN A MAID IS PRESENT TO HELP.

TO HELP THE OUTER GARMENTS SLIP ON MORE SMOOTHLY, SOME CHOSE TO WEAR THIS CORSET COVER (UNDER BODICE). IT WAS MADE OF SILK OR SOME OTHER THIN FABRIC THAT WOULDN'T SEEM STIFF UNDER THE OUTER GARMENTS.

1. THE REAR LACES ARE LOOSENED, AND THE CORSET IS WRAPPED AROUND THE BODY.

IT WAS USUALLY PUT ON IN THE MORNING, BUT SOME WAITED UNTIL THE AFTERNOON.

THE CORSET WAS ALMOST NEVER WASHED, SO A CHEMISE WAS WORN UNDERNEATH.

THEY ALSO PUT ON DRAWERS.

THOSE WHO WERE PARTICULARLY CONCERNED ABOUT APPEARANCES WOULD WEAR A PETTICOAT. THEY WORE IT LOW SO THAT THERE WERE NO BULGES IN THE WAIST. (LIKE HIP HUGGERS.)

2. THE BUSK IS FASTENED FROM THE TOP DOWN.

WITH A CLICK

THERE ARE ALL SORTS OF DIFFERENT WAYS TO FASTEN IT, BUT NEARLY ALL START FROM THE TOP AND WORK DOWN.

Tight Lacing

TO LACE UP THE CORSET TO AN EXTREME—A TIGHT LACER. (KIND OF A COOL NAME, HUH?) OF COURSE, THERE WERE QUITE A NUMBER OF VOICES RAISED IN OPPOSITION TO THIS PRACTICE. BUT SINCE THERE ARE FEW BONES IN THE HUMAN WAIST AREA, MANY WOMEN STARTED TO ENJOY THE NARROWNESS THEY ACHIEVED WHEN THE CORSET WAS TIGHTENED FURTHER AND FURTHER.

I THINK I COULD GET A COUPLE MORE INCHES! ♪

I THINK IT'D BE BETTER IF YOU STOPPED THERE...

3. ONCE THE BUSK IS FASTENED, THE CORDS ARE PULLED WITH ALL OF ONE'S MIGHT.

PUTTING ONE'S LEGS INTO IT.

SHE STRAIGHTENS HER BACK AND SUCKS IN HER TUMMY.

THE TOP PORTION IS THE HARDEST TO CLOSE, SO IT'S TIGHTENED TO A CERTAIN EXTENT FIRST.

4. THEN THEY'RE PULLED TIGHTER.

THE HUSBAND HELPS PULL.

THE LOVER HELPS PULL.

TUG-OF-WAR STYLE.

AFTER THE INITIAL TIGHTENING, THE CORSET RELAXES AND GETS LOOSER, SO THEY TAKE THEIR TIME WHILE LACING IT UP.

THERE WERE SOME WHO WOULD TAKE TWO TO THREE HOURS EACH MORNING TO TIGHTEN IT.

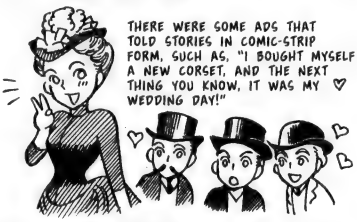
5. ONCE THE LACES ARE TIED IN THE BACK, IT'S ALL DONE.

WHEN LACING ONE'S OWN CORSET, IT'S TIED IN FRONT.

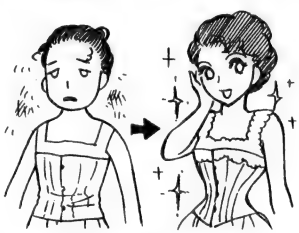


CORSET AD ODDITIES

IN THIS AGE WHERE ILLUSTRATIONS WERE USED MORE THAN PHOTOS, ADS HAD TO RELY ON IMAGERY TO SELL PRODUCTS. IT COULD BE SAID TO GO SO FAR AS FALSE ADVERTISING, BUT THE ENTHUSIASTIC LENGTHS THEY WENT TO SEEM PRETTY FUN.



THERE WERE SOME ADS THAT TOLD STORIES IN COMIC-STRIP FORM, SUCH AS, "I BOUGHT MYSELF A NEW CORSET, AND THE NEXT THING YOU KNOW, IT WAS MY ♡ WEDDING DAY!"



IN BEFORE-AND-AFTER PICTURES, THE WOMAN'S FACES ARE SO DIFFERENT IT LOOKS LIKE SHE'S HAD PLASTIC SURGERY. SHE HAS MORE HAIR TOO.

THEY OFTEN USED THE IMAGE OF CUPID IN CORSET ADVERTISEMENTS. IT WAS TRYING TO IMPART THE MESSAGE THAT YOU'D BE "AS BEAUTIFUL AS A GODDESS."



ALL ABOUT CORSETS

AFTER THE INDUSTRIAL REVOLUTION, THERE WERE NEW DEVELOPMENTS IN SUCH THINGS AS INDUSTRIAL TECHNIQUES, MANUFACTURING, AND DYEING THAT MADE ORNAMENTATION ON UNDERWEAR LESS EXPENSIVE. IT WAS THE END OF THE 19TH CENTURY WHEN CORSETS WERE AT THEIR MOST SPECTACULAR. TOO BAD THIS ISN'T IN COLOR!

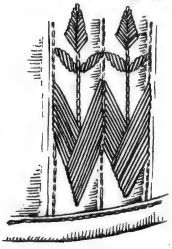


BECAUSE LACE MAKING BECAME AUTOMATED, EVEN MIDDLE-CLASS WOMEN WERE ABLE TO BUY CORSETS OF THIS STYLE. A NICE AGE, HUH?



WIDE LACE ALL OVER THE CORSET.

WHEN IT COMES TO DAUGHTERS OF THE PEERAGE LIKE ELEANOR, IT WASN'T JUST THE CORSET—THERE WAS A FRIGHTENING AMOUNT OF LACE COVERING ALL THEIR UNDERWEAR. OF COURSE, FOR THEM, THEY HAD ONLY HAND-MADE LACE ORDERED THROUGH A CORSETIERE (CORSET TAILOR).



YOU SEE A LOT OF EMBROIDERY THAT ACTS AS BOTH REINFORCEMENT AND ORNAMENTATION. IT WAS OFTEN ADDED TO THE BONES TO ENSURE THAT THEY DIDN'T SLIP.

THEY MADE SUMMER AND WINTER CORSETS USING DIFFERENT TYPES OF CLOTH.



THEY USED SILK, SATIN, AND OTHER WEAK CLOTH BY DOUBLE- OR TRIPLE-LAYERING THE FABRIC. THE STANDARD COLORS WERE WHITE OR LIGHT BROWN, BUT THEY ALSO CAME IN BLACK, RED, BLUE, PINK... IN FACT, IT WOULDN'T BE AN EXAGGERATION TO SAY THEY CAME IN ALL COLORS OF THE RAINBOW.



FASTENED WITH BUTTONS AND OPENS AT THE SIDES.



THERE WERE EVEN CORSETS FOR CHILDREN. OPINIONS ON THE MATTER FELL INTO TWO CAMPS. SOME PEOPLE FELT THAT ONE HAD TO CINCH THE WAIST FROM CHILDHOOD ON, WHILE OTHERS FELT THAT ONE SHOULD NEVER RESTRICT THE BONES IN UNDERGARMENTS UNTIL ADULTHOOD.

THERE ARE STORIES OF CHILDREN BEING FORCED INTO CORSETS AT BOARDING SCHOOLS.

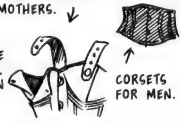


AND PRINT PATTERNS.





CORSETS FOR BREAST-FEEDING MOTHERS.



CORSETS FOR HORSE RIDING OR CYCLING. THE LOWER SECTION IS SHORTER THAN NORMAL.

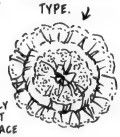
CORSETS FOR MEN.

IN AN AGE WHERE PLUMP WAS MORE ATTRACTIVE THAN THIN, WOMEN WITH SMALL BUST SIZES HAD SEVERE WORRIES. FOR TIMES LIKE THAT, THEY USED THESE BUST PADS...



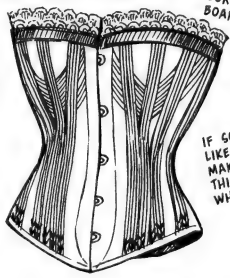
DOUBLE BREASTED.

SINGLE-BREAST TYPE.



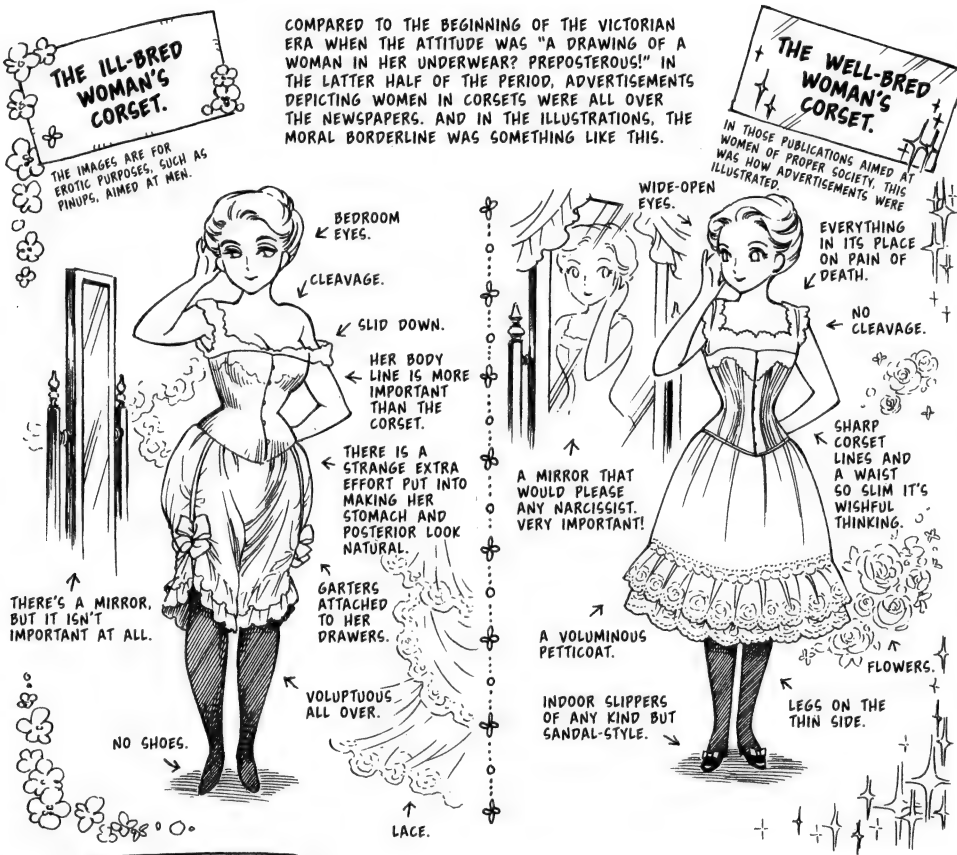
I DON'T REALLY SEE THE POINT OF PUTTING LACE HERE, BUT...

PEOPLE LIKE MAIDS WORE CORSETS MADE OF PRACTICAL MATERIALS SUCH AS UNBLEACHED CANVAS. THOSE WILLING TO PUT IN THE WORK WOULD SEW THEIR OWN, THEN BUY LACE TO SEW ONTO IT. A WORLD OF EFFORT, I WOULD SAY.



IF SOMETHING LIKE THIS CAN'T MAKE YOU THINNER, THEN WHAT CAN?

JUST AS THE NUMBER OF FABRIC PANELS VARIED, THERE WAS ALSO A WIDE VARIETY IN THE NUMBER OF BONES. THE MORE BONES IN THE CORSET, THE BETTER THE GARMENT COULD MAKE YOU APPEAR THIN, BUT THE MORE BONES, THE MORE EXPENSIVE THE GARMENT WOULD BE. THERE ARE SOME CORSETS WHERE THE BONES ARE ATTACHED FROM THE OUTSIDE.



BOOKS ABOUT CORSETS

BOOKS ABOUT CORSETS THAT ARE EASY TO OBTAIN.



Corset no Bunkashi
("The Culture and History of Corsets")
by Reiko Koga
ISBN 978-4-7872-3231-1
A straightforward book on corsets. It covers a wide range, from their history to corsets one can buy in present day. (Japanese)



Shitagi no Tanjou Victoria-cho no Shakaishi
("The Birth of Undergarments: The History and Culture of the Victorian Era")
by Riina Toya
ISBN 978-4-06-258189-9
This covers all of women's underwear, but it's also very thorough on the subject of corsets. It expresses a woman's point of view far more than the book to the left. (Japanese)



The Corset: A Cultural History
by Valerie Steele
ISBN 978-0-30009-953-9
It has a lot of words, but it also has a more than average amount of images. More than half the book is devoted to 19th-century corsets. (English)



The Little Corset Book: A Workbook on Period Underwear
by Bonnie Holt Ambrose
ISBN 978-0-89676-130-8
Corsets, chemises, and drawers from 1890, 1750, and 1700 are each given several pages devoted to how to make them. The simple illustrations make it very easy to follow. (English)

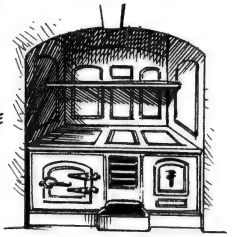
ONE CORSET MAKER IN JAPAN IS ECCENTRIC.
OVERSEAS THE POPULAR NAMES ARE CADOLLE AND VOLLERS (AMONG OTHERS).

FIREPLACE

BY KAORU MORI



IT WOULD HAVE BEEN NO SURPRISE IN THE VICTORIAN ERA TO GO INTO THE COUNTRY AND FIND COOKING FIREPLACES STILL IN USE IN THE KITCHENS. THE STEWPOT HUNG FROM A HOOK, SO ROUND POTS WERE A FEATURE OF THIS TYPE.



IN LONDON, THIS KIND OF COOKING RANGE (KITCHENER) BECAME THE NORM IN KITCHENS, SO THE FIREPLACE'S ROLE WAS RELEGATED ENTIRELY TO A PLACE WHERE PEOPLE COULD RELAX.

THE BIGGEST DIFFERENCE BETWEEN A FIREPLACE AND RANGE WAS THAT THE RANGE HAD AN ENCLOSED FLAME, SO THE FIRE BURNED STRONGER AND THERE WERE MULTIPLE PLACES WHERE THE HEAT COULD BE RELEASED. VERY CONVENIENT ON A BUSY MORNING.

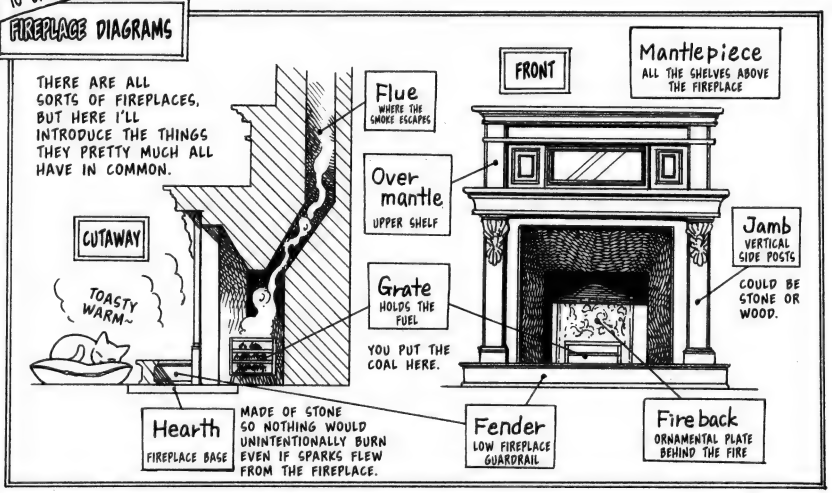


PREPARING BREAKFAST WHILE BOILING WATER THAT WILL BE USED IN THE MASTER'S BEDROOM.

WHEN YOU ASK WHAT THE CENTERPIECE OF A PERSON'S HOUSEHOLD IS, NOT JUST IN ENGLAND, BUT IN ALL OF EUROPE, YOU'LL PROBABLY GET "FIREPLACE" AS THE ANSWER. LONG AGO, THEY SERVED THE DUAL PURPOSE OF HEATING THE HOUSE AND BOILING THE STEWPOT, BUT IN THE VICTORIAN ERA, THEY STARTED BUILDING FIREPLACES IN EACH ROOM. IF YOU THINK OF FAMILY HARMONY, AN IMAGE OF A FAMILY SITTING BY THE FIRESIDE MAY ARISE IN YOUR MIND, AND AS SUCH, A FIREPLACE IS INTEGRAL TO THE IMAGE OF A HAPPY HOME.

MANGA PAGES DON'T ALLOW A PERSON TO REALLY GET A CLOSE-UP OF A FIREPLACE, BUT PERSONALLY, THEY ARE SOMETHING I PUT EXTRA EFFORT INTO. (OR RATHER, I JUST HAPPEN TO LIKE THEM.) SO I'M GOING TO USE THIS OPPORTUNITY TO WRITE ABOUT THEM AS MUCH AS MY HEART DESIRES.

EASY TO UNDERSTAND! FIREPLACE DIAGRAMS



● I was asked to draw five pages on a subject I love. So I said, "Okay, I'll draw about fireplaces," and I started drawing with fire coming from my nostrils, etc. There was no way to fit it all in only five pages, but I stuffed it in there anyway. The pages were overloaded, but boy, did I feel alive! At least that's what I thought at the time.

THE FIREPLACES OF THE COMMON PEOPLE

IT'S THE SAME NOW AS IT WAS THEN: WHEN YOU LOOK AT HOW A HOUSE IS DECORATED, YOU'RE BOUND TO DISCOVER THE INTERESTS OF THE WOMAN OF THE HOUSE. ESPECIALLY IN THIS AGE, THE ACCESSORIES IN THE HOUSE WERE ALMOST A REQUIREMENT. AND WITH THE FIREPLACE AS THE CENTER OF THE HOME, SHE NATURALLY CONCENTRATES HER EFFORTS MOST THERE.

THE FIREPLACES OF THE COMMON MAN WERE MORE THE FIREPLACE WITH A SMALL "F" RATHER THAN WITH A CAPITAL "F." THERE WERE ALL KINDS OF STYLES.

↑ A VERY SIMPLE STYLE.

A STOIC-SEEMING FEELING.

A WOODEN FIREPLACE. IT WOULD LOOK GREAT IN A HOME LIBRARY.

HANGING CURTAINS ON IT.

LOVELY! ♡

HANGING HAND-MADE EMBROIDERY OR LACE.

WHEN THERE IS NO OVER MANTLE, THEY HUNG A PAINTING OR A TAPESTRY INSTEAD.

THEY DECORATED AND DECORATED UNTIL THERE WASN'T AN OPEN MILLIMETER ON THE FIREPLACE.

PRETTY PLATES, TEACUPS, AND THE LIKE.

FAMILY PICTURES, COMMEMORATIVE PHOTOS, AND THE LIKE.

LAMPS, CANDLESTICKS, AND SUCH.

THINGS LIKE GLASS BELL JARS.

KEEPSAKES GIVEN TO YOU BY SOMEONE YOU CAN'T REMEMBER.

I'D CALL THAT "LOUD."

ALTHOUGH IT DOESN'T SEEM TO BE MRS. KELLY'S TASTE.

THEY THREW A RUG DOWN IN FRONT OF THE FIREPLACE.

SINCE THE CENTRAL SECTION OF THE FIREPLACE IS METAL, IT TOOK ALL ONE'S STRENGTH TO BRING OUT A SHINE WHEN CLEANING IT.

POLISH IT! TO A MIRROR FINISH! (IMPOSSIBLE.)

ONE OF THE SHAMEFUL EPISODES IN THE VICTORIAN ERA WAS THE USE OF YOUNG BOYS AS CHIMNEY SWEEPS. THE GOVERNMENT STARTED REGULATING THEM IN 1875, AND BY THE END OF THE 19TH CENTURY, THEIR TREATMENT HAD IMPROVED CONSIDERABLY.

OF COURSE, A HUGE VARIETY OF POLISHING PASTES WERE SOLD.

THEY CALLED IT "BLACK LEAD." THIS IS THE BAR TYPE. YOU POLISH BY RUBBING IT ON THE SURFACE.

THE FIREPLACE BECAME A HANDY TRASH RECEPTACLE.

FOR JUST ABOUT ANYTHING REALLY.

NO!

FOR PHOTOS ONE WOULD RATHER FORGET...

FOR INCRIMINATING PAPERS...

FOR "DEAR JOHN" LETTERS...

FOR USED TOBACCO AND MATCHES...

KYAA! ♡

THERE WAS ALSO AN ITEM CALLED A NURSERY FENDER THAT KEPT CHILDREN FROM GETTING TOO CLOSE TO THE FIRE.

IN OTHER WORDS, IT WAS A SAFETY GUARD.

THEY DIDN'T HAVE PLASTICS, SO THERE WAS NO NEED TO SEPARATE TRASH INTO BURNABLE AND NON-BURNABLE.

(THEY DID HAVE CELLULOID, THOUGH.)

EVERY NOW AND THEN, A MAID WOULD FIND TRASH THAT HADN'T QUITE BURNED COMPLETELY.

DURING SUMMERTIME WHEN THERE'S NO FIRE, IT'S STILL USED FOR DISPLAYING PLANTS AND SUCH. THEY NEVER LET A GOOD SPOT GO TO WASTE! (IT'S A PLACE FOR DECORATIONS.)

THE FIREPLACES OF THE PEERAGE

THIS WAS AN AGE WHERE DECORATION COULD BE CALLED AN OBSESSION. EVEN AMONG THE NOBILITY, THE ACCOUTREMENTS AROUND THE FIREPLACE WERE EXTREMELY IMPORTANT. BUT UNLIKE THE COMMONERS WHERE DECORATIONS WERE SPARSE, THE NOBILITY'S DECORATIONS WERE SO SIGNIFICANT THEY HAD TO BE INCLUDED IN THE HOUSE'S CONSTRUCTION PLANS. THE GREAT HALLS OF THE MANOR HOUSES MIGHT EVEN HAVE AN ENTIRE WALL TAKEN UP BY A FIREPLACE. THE FIRES INSIDE WERE LARGE ENOUGH TO EASILY CREMATE A HUMAN.

(BIG ENOUGH FOR TEN SANTA CLAUSES!)

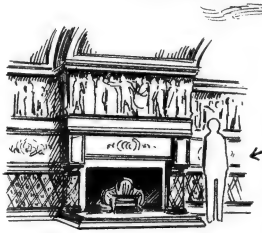
THE FIREPLACE WAS SO IMPRESSIVE THAT THEY KEPT THE SHELVES ABOVE THE MANTELPIECE RELATIVELY SIMPLE. PLACING MATCHING ITEMS SYMMETRICALLY ON THE SHELF WOULD BE TYPICAL.



ITEMS THAT FEATURED ANGELS, FOR EXAMPLE.

AND OF COURSE, IT WOULD BE UNTHINKABLE TO ACTUALLY USE THESE ITEMS.

CANDELABRAS AND URNS WERE STANDARD EQUIPMENT. THE URNS AND VASES WERE ONLY FOR DECORATION, SO THERE WOULD BE NOTHING INSIDE.

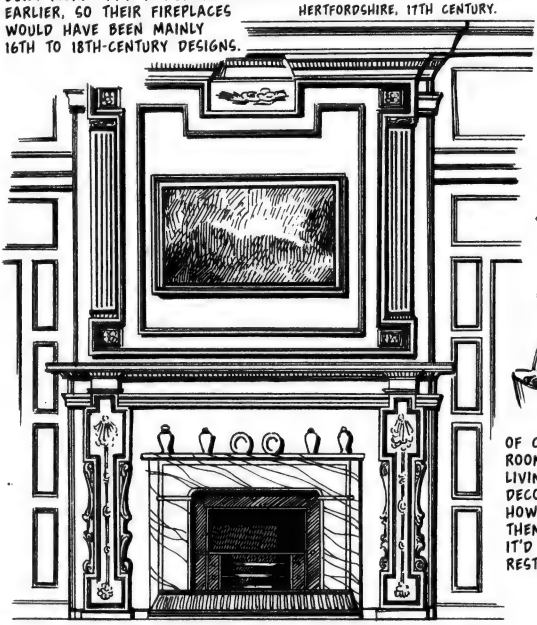


THIS IS AN EXAMPLE OF HOW THEY MIGHT DECORATE A FIREPLACE BY PLACING MOLDINGS DIRECTLY ON THE FIREPLACE ITSELF.

BUT WHEN IT'S TAKEN TO THIS EXTENT, IT BECOMES HARD TO KNOW WHERE THE FIREPLACE ENDS AND THE WALL BEGINS.

FOR CERTAIN NOBLE FAMILIES, THEIR HOUSES WOULD HAVE BEEN BUILT MORE THAN A HUNDRED YEARS EARLIER, SO THEIR FIREPLACES WOULD HAVE BEEN MAINLY 16TH TO 18TH-CENTURY DESIGNS.

HERTFORDSHIRE, 17TH CENTURY.



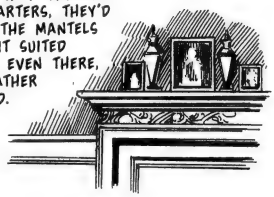
IN A SMALL HOUSE, CARRYING THE COAL WOULD BE A PART OF THE MAID'S JOB, BUT SINCE HEATING A LARGE MANSION IS NO PICNIC, THEY WOULD HAVE A FOOTMAN BRING IT IN, OR THE FOOTMEN AND MAIDS WOULD WORK TOGETHER. WHEN THEY DID WORK TOGETHER, THEY'D SPLIT THE DUTIES BETWEEN THE MEN'S AND THE WOMEN'S AREAS.

MEN'S AREAS:
- SMOKING ROOMS
- MEN'S BEDROOMS, ETC.

WOMEN'S AREAS
- DRESSING ROOMS
- BATHROOMS
- WOMEN'S BEDROOMS, ETC.



OF COURSE, IN INDIVIDUAL ROOMS OR IN A FAMILY'S LIVING QUARTERS, THEY'D DECORATE THE MANTELS HOWEVER IT SUITED THEM, BUT EVEN THERE, IT'D BE RATHER RESTRAINED.



BONUS

A COOL POSE FOR A FIREPLACE.



I TRIED TO MAKE IT NOT LOOK TOO MUCH LIKE A POSE, TO MAKE IT CASUAL. BUT WHEN THE YOUNG MASTER DOES IT, IT SEEMS TOO LIGHT AND DOESN'T FEEL COOL ENOUGH. I GUESS IT TAKES SOMEONE WITH MORE PRESENCE LIKE HIS FATHER RICHARD TO PULL IT OFF.

THIS LOOKS A LITTLE LIKE THE NURSERY FENDER I NOTED BEFORE, BUT THIS ONE IS PLACED IN A DRESSING ROOM (A ROOM FOR CHANGING AND PUTTING ON MAKEUP) AND IS CALLED A DRESSING ROOM FENDER.



I'M SURE THERE WERE MANY WHO CAUGHT FIRE LIKE THAT SCENE IN LITTLE WOMEN.



FIREPLACE ACCESSORIES

SURE, A FIREPLACE IS AWESOME. BUT THERE ARE FIREPLACE ACCESSORIES AND TOOLS THAT WILL MAKE YOUR HEART GO PITTER-PAT TOO! (MINE DOES ANYWAY.) AND SO, LET THE INTRODUCTIONS BEGIN.

THIS PART OF A WINGED CHAIR WAS ALSO MEANT TO KEEP THE HEAT OF A FIRE FROM FALLING DIRECTLY ON THE SEATED PERSON.



SCREEN MADE OF GLASS.



SHAPED LIKE A CLOVER. MADE OF BRASS. (BRAZEN)



FOLDING-FAN STYLE.

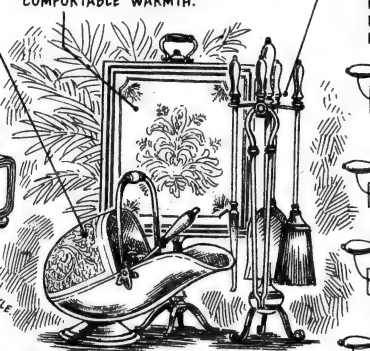


Screen
A PARTITION

SINCE THERE WAS ACTUAL FIRE IN THE FIREPLACE, THE AREA IN FRONT GOT VERY HOT. BY STANDING THIS SCREEN IN FRONT OF THE FIREPLACE, YOU COULD REDUCE THE INTENSE HEAT TO A COMFORTABLE WARMTH.

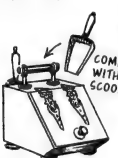
Fire side companion
A FIREPLACE TOOL SET

THIS IS A SET FOUND NEAR JUST ABOUT EVERY FIREPLACE. EACH TOOL HAS ITS OWN USE.



Coal scoop
A BUCKET FOR COAL

THIS IS WHERE THE COAL IS KEPT. THE OPEN STYLE IS CALLED A COAL SCOOP WHILE THE "CASE" STYLE IS CALLED A COAL BOX.



COMES WITH A SCOOP.

THE LINES ON THE SIDE MAKE IT VERY MODERN.



THIS IS THE MOST COMMON SHAPE.



UPSIDE-DOWN HELMET STYLE.



THERE WERE SOME THAT LOOKED LIKE A PLANTER STAND.

COAL SCOOPS WERE ALWAYS LEFT IN A CORNER OF THE FIREPLACE AREA, SO THEY OFTEN HAD PRETTY ORNAMENTATION. AND OF COURSE, THEY WERE POLISHED TO A SHINE! (BY THE MAIDS.)



SO BE MORE CARE-FUL!!

THIS IS NOT ENOUGH!!



JUST LIKE A CANE, THE TOOLS' HANDLES HAD ALL SORTS OF SHAPES. THEY WERE AN ACCESSORY IN AND OF THEMSELVES!

EXPENSIVE ⟷ CHEAP



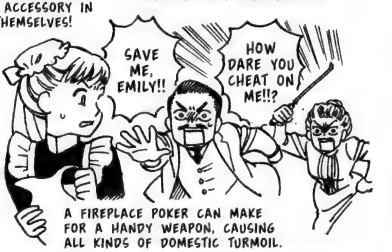
THERE WERE SETS THAT ATTACHED DIRECTLY TO THE HEARTH.

POKER
USED TO BUILD UP A FIRE OR SHUFFLE COAL AROUND.

SHOVEL
FOR CLEANING OUT THE ASHES AFTER THE FIRE HAS DIED.

TONGS
FOR RETRIEVING COAL THAT HAS ROLLED OUT.

BRUSH
FOR MORE THOROUGH CLEANING. SOME SETS DON'T INCLUDE THIS.



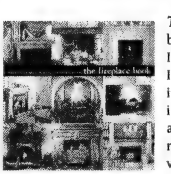
A FIREPLACE POKER CAN MAKE FOR A HANDY WEAPON, CAUSING ALL KINDS OF DOMESTIC TURMOIL.

FOR THOSE WHO SAY "GIMME MORE FIREPLACES!"

RECOMMENDED BOOKS ABOUT FIREPLACES.

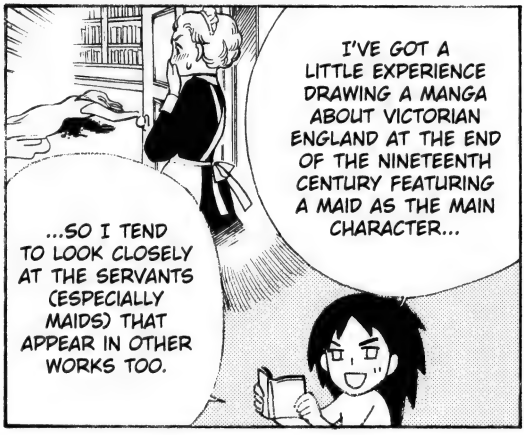


Home Fires Burning:
History of Domestic Heating and Cooking
by Lawrence Wright
ISBN 978-0-710-02332-2
This book isn't simply a good resource on fireplaces, but it's well illustrated and is an interesting book to read. Also, the front cover is wonderful!



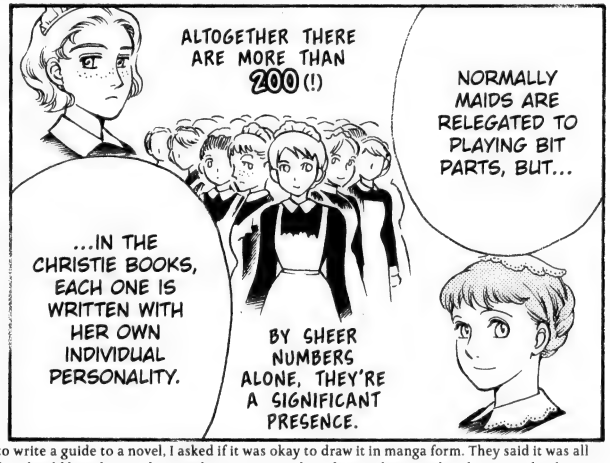
The Fireplace Book
by Miranda Innes
ISBN 978-0-670-89380-5
It's in English, but the visuals are its main attraction, so just looking at the pictures is fun. It covers all styles from country style to modern. A wide range of fireplace views.



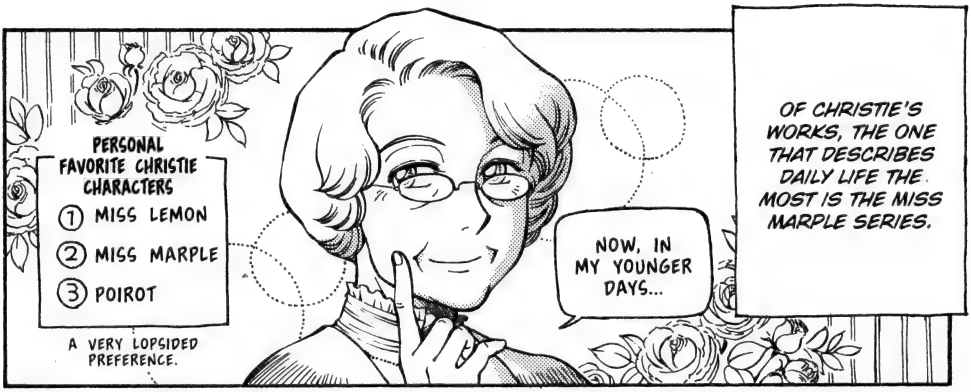


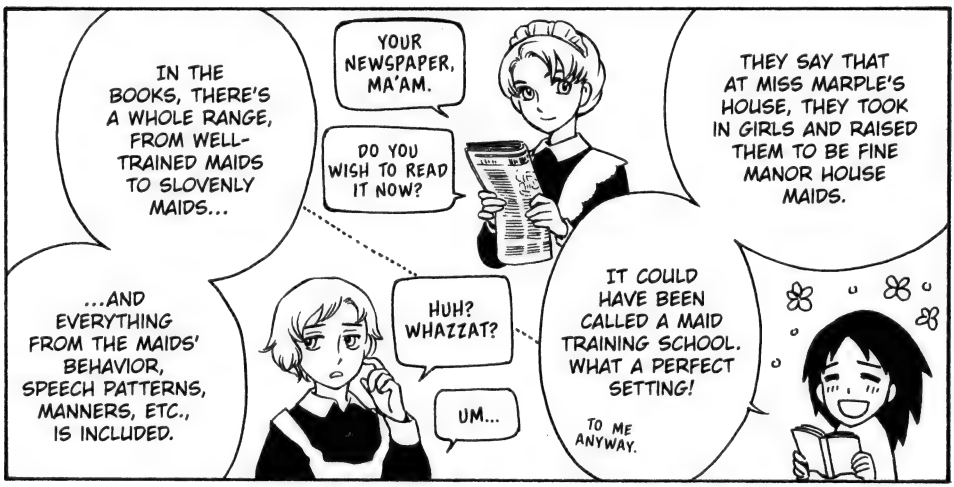




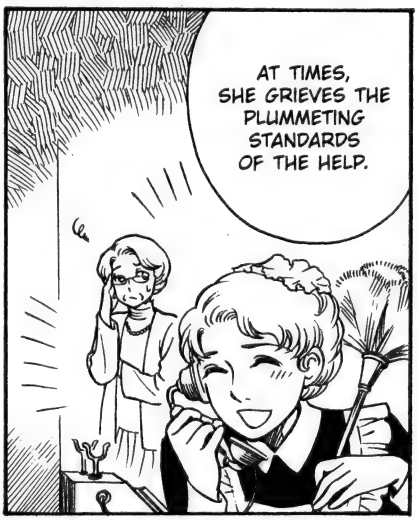


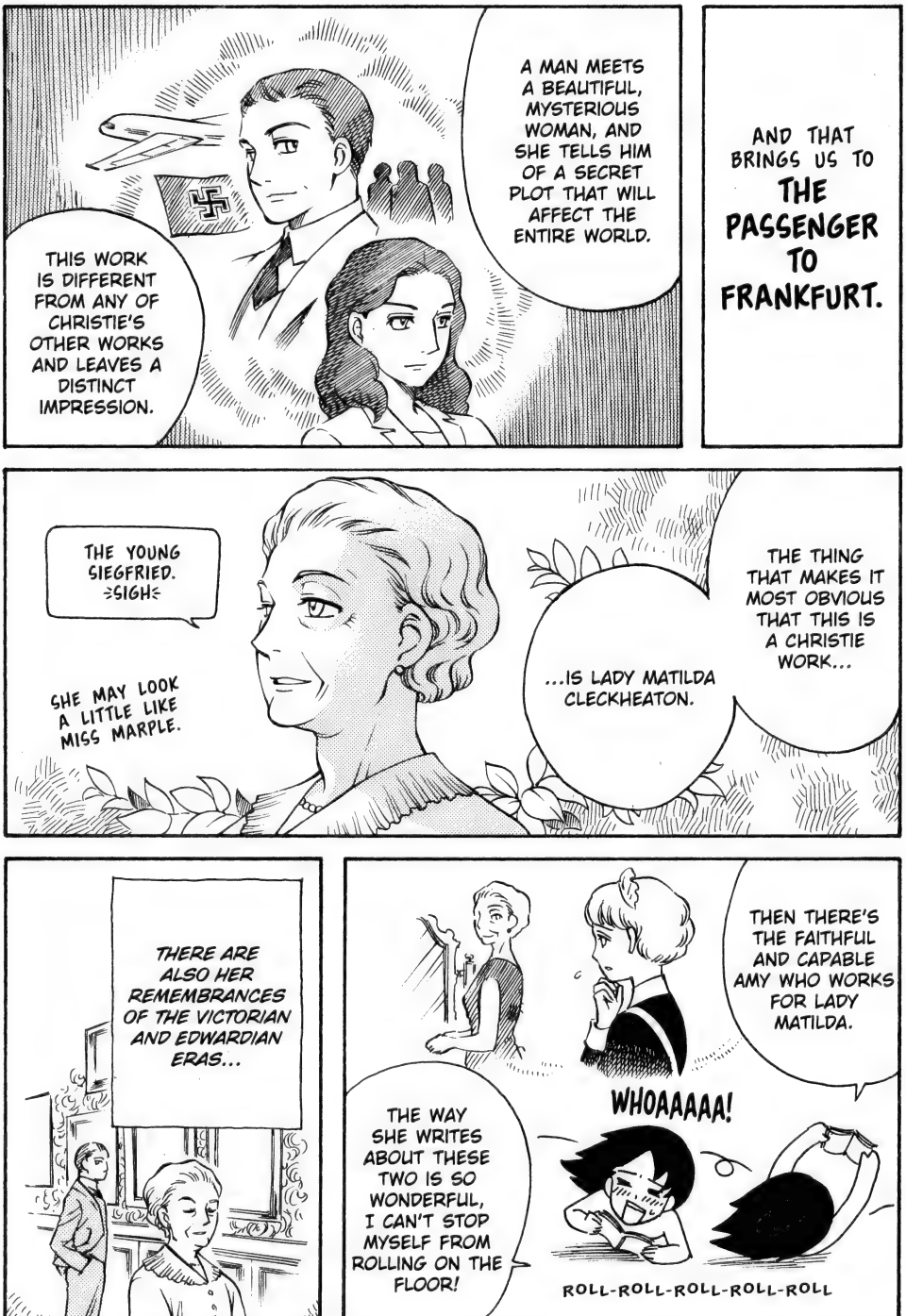
● When I got the very rare assignment to write a guide to a novel, I asked if it was okay to draw it in manga form. They said it was all right, and because it was a period I loved, it should have been a dream job! But I expect that after reading Agatha Christie, to be thrust into such a cartoony manga, the people who bought the book must have been a bit shocked. I feel like I should apologize to them.


PERSONAL FAVORITE CHRISTIE CHARACTERS
① MISS LEMON
② MISS MARPLE
③ POIROT
A VERY LOPSIDED PREFERENCE.
NOW, IN MY YOUNGER DAYS...
OF CHRISTIE'S WORKS, THE ONE THAT DESCRIBES DAILY LIFE THE MOST IS THE MISS MARPLE SERIES.


IN THE BOOKS, THERE'S A WHOLE RANGE, FROM WELL-TRAINED MAIDS TO SLOVENLY MAIDS...
...AND EVERYTHING FROM THE MAIDS' BEHAVIOR, SPEECH PATTERNS, MANNERS, ETC., IS INCLUDED.
YOUR NEWSPAPER, MA'AM.
DO YOU WISH TO READ IT NOW?
HUH? WHAZZAT?
UM...
IT COULD HAVE BEEN CALLED A MAID TRAINING SCHOOL. WHAT A PERFECT SETTING!
TO ME ANYWAY.
THEY SAY THAT AT MISS MARPLE'S HOUSE, THEY TOOK IN GIRLS AND RAISED THEM TO BE FINE MANOR HOUSE MAIDS.


THESE ARE THE DETAILS THAT CAN'T BE MISSED BY ANYONE WHO LOVES ENGLAND OF THE OLDEN DAYS.
THEY PUT SO MANY THINGS IN CHRISTMAS PUDDING, SHE HAS CHARACTERS TELLING FORTUNES FROM THE CONTENTS OF A PERSON'S PORTION.
THOSE KINDS OF SITUATIONS ARE SO WELL WRITTEN, THEY JUST COME ALIVE!


AT TIMES, SHE GRIEVES THE PLUMMETING STANDARDS OF THE HELP.


A MAN MEETS A BEAUTIFUL, MYSTERIOUS WOMAN, AND SHE TELLS HIM OF A SECRET PLOT THAT WILL AFFECT THE ENTIRE WORLD.
THIS WORK IS DIFFERENT FROM ANY OF CHRISTIE'S OTHER WORKS AND LEAVES A DISTINCT IMPRESSION.
AND THAT BRINGS US TO THE PASSENGER TO FRANKFURT.
THE YOUNG SIEGFRIED. ≒SIGH≒
SHE MAY LOOK A LITTLE LIKE MISS MARPLE.
...IS LADY MATILDA CLECKHEATON.
THE THING THAT MAKES IT MOST OBVIOUS THAT THIS IS A CHRISTIE WORK...
THERE ARE ALSO HER REMEMBRANCES OF THE VICTORIAN AND EDWARDIAN ERAS...
THEN THERE'S THE FAITHFUL AND CAPABLE AMY WHO WORKS FOR LADY MATILDA.
WHOAAAAA!
THE WAY SHE WRITES ABOUT THESE TWO IS SO WONDERFUL, I CAN'T STOP MYSELF FROM ROLLING ON THE FLOOR!
ROLL-ROLL-ROLL-ROLL-ROLL

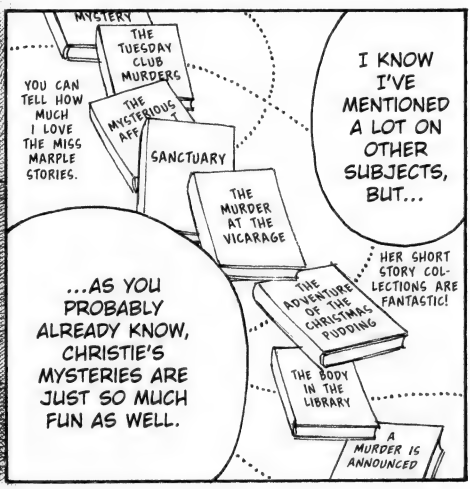

HOW ALL THE YOUNG GIRLS WERE CAUGHT UP IN THE PRISONER OF ZENDA!
IT'S AMAZING THAT THE JAPANESE TRANSLATION IS STILL AVAILABLE FOR THAT BOOK!
HOW THEY WENT FOR RESTORATIVE CURES...
...AT THE HOT SPRINGS OF MARIENBAD, CARLSBAD, AND BADEN-BADEN.
PORT WINE
A STRONG WINE MADE IN PORTUGAL.
HOW PEOPLE THOUGHT THAT PORT WINE GAVE PEOPLE GOUT.
HOW JEAN PATOU DRESSES WERE THOUGHT TO BE THE HEIGHT OF FASHION AT THE TIME, AND SO MANY OTHER FACTS!


I JUST LOVE THAT STUFF!
THOSE LITTLE DETAILS OF LIFE AT THE TIME...
...IS SOMETHING YOU CAN'T EVEN FIND IN TECHNICAL BOOKS.


LOST IN HER IMAGINATION.


AND FOR THINGS LIKE THAT, CHRISTIE IS AN INVALUABLE RESOURCE ON THE ERA.
IF YOU WANT TO KNOW WHAT LIFE WAS REALLY LIKE, READ THE WORKS OF THE PEOPLE WHO LIVED THROUGH THE PERIOD.


THEY'RE DEFINITELY MYSTERIES TO BE READ BY THE FIRESIDE ON WINTER NIGHTS.
THEY RUN RAMPANT WITH MEMORIES OF OLD ENGLAND.


MYSTERY
THE TUESDAY CLUB MURDERS
THE MYSTERIOUS AFFAIR
SANCTUARY
THE MURDER AT THE VICARAGE
YOU CAN TELL HOW MUCH I LOVE THE MISS MARPLE STORIES.
I KNOW I'VE MENTIONED A LOT ON OTHER SUBJECTS, BUT...
HER SHORT STORY COLLECTIONS ARE FANTASTIC!
THE ADVENTURE OF THE CHRISTMAS PUDDING
THE BODY IN THE LIBRARY
A MURDER IS ANNOUNCED
...AS YOU PROBABLY ALREADY KNOW, CHRISTIE'S MYSTERIES ARE JUST SO MUCH FUN AS WELL.



THE FIRST THING I THINK OF WHEN I HEAR THE WORDS "PRINCESS FESTIVAL" IS MORI OGAI AND A SCENE IN HIS STORY "YASUI FUJIN" ("HUSBAND AND WIFE YASUI"). "YASUI FUJIN" IS ABOUT THE LIVES OF A SCHOLAR NAMED SOKKEN YASUI AND HIS WIFE SAYO AT THE END OF THE SHOGUN ERA. IT'S A SHORT STORY AND IS CONSIDERED ONE OF OGAI'S HISTORICAL STORIES. BUT IT IS ALSO THOUGHT TO BE IN A CLASS APART FROM THE REST OF HIS HISTORICAL TALES.



WHEN SOKKEN'S SISTER COMES TO DISCUSS A POSSIBLE MARRIAGE OFFER, SHE WITNESSES THE OLDER SISTER, OTOYO-SAN, AND HER YOUNGER SISTER, OSAYO-SAN, PUTTING UP THE PRINCESS DOLL DISPLAY. AS THE ELDER SISTER PLACES DOLLS ON THE SHELF, OSAYO-SAN TRIES TO PUT SOME UP HERSELF, BUT SHE EARNS A SCOLDING FROM HER SISTER: "NEVER MIND! JUST LEAVE THE DECORATING TO ME!" IN THAT CASUALLY WRITTEN SCENE, YOU CAN CLEARLY SEE THE ORDERLINESS OF THE OLDER SISTER, OTOYO-SAN, AND THE DIFFERING NATURE OF OSAYO-SAN RIGHT THERE IN THE FESTIVE SETTING, STILL UNFAMILIAR TO OSAYO-SAN. STRANGELY IT LEFT A DISTINCT IMPRESSION ON MY MEMORY.

IT'S A VERY SHORT STORY, AND IT DOESN'T HAVE MANY DETAILS, BUT THE OSAYO-SAN OF "YASUI FUJIN" COMES IN AS ONE OF MY "BEST OF" FOR BRIDES. IT ALSO STANDS AS PROBABLY MY FAVORITE OGAI SHORT STORY. I'M SURE IT'S IN *THE HISTORICAL FICTION OF MORI OGAI* THAT MAY BE FOUND AT YOUR LOCAL LIBRARY, SO IF ANYONE HAS THE SLIGHTEST INTEREST, I SUGGEST YOU READ IT. I THINK THE TIME WHEN OSAYO SAYS, "YES," BLUSHING ALL THE WAY TO HER EARS WILL MAKE YOU SO HAPPY, THE BEST THING TO DO IS ROLL ON THE FLOOR!

● I love Mori Ogai's historical novels and biographies. It seems that until the Meiji period, it was normal to gather princess dolls little by little as one went along. In wealthier households, they mixed the princess dolls with warrior dolls, takasago dolls (dolls of elderly couples), and other types too. There were also large collections with more than twenty dolls in them.

Kaoru Mori: Anything and Something

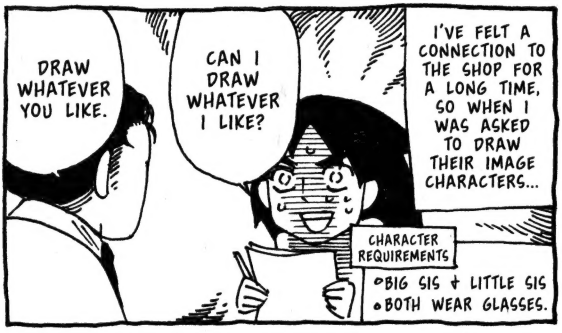


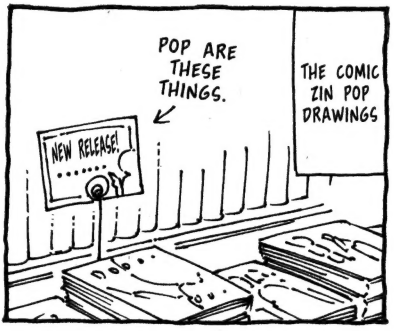
AFTERWORD TA-DAA! MANGA

A MILESTONE ON THE MAID'S JOURNEY

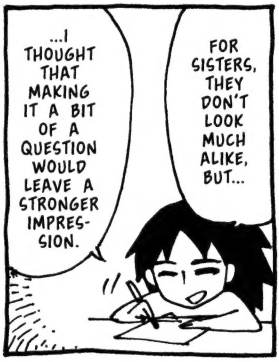


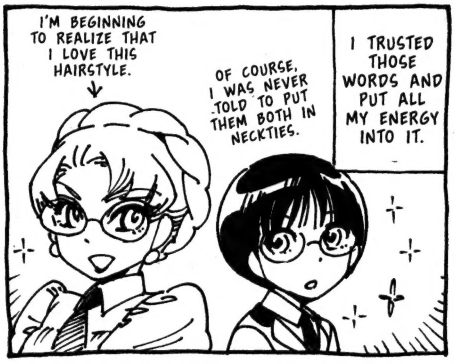

IF YOU'RE SAYING I SHOULD HAVE EXPECTED THAT, I GUESS YOU'RE RIGHT.
BUT LOOKING THROUGH IT, THERE'S A LOT OF MAID STUFF HERE, HUH?
MY SISTER'S CLOTHES...
THESE ARE MY SISTER'S!
IT'S LIKE... YOU KNOW...
DON'T GET THE WRONG IDEA!
HUH? DON'T GET...
I FEEL LIKE I SHOULD BE GIVING YOU ALL THESE EXCUSES.
THEN GO TO THE BOOK-STORE.
THEN GET THE EDITO-RIAL DEPART-MENT TO MAKE COPIES FOR ME.
DRAW IT THE MORN-ING OF THE SIGN-ING.
I ALWAYS WAIT TO START ON THESE PAPERS TILL WE'RE RIGHT UP AGAINST THE DEAD-LINE.
IT'S EVEN BEEN THIS BAD...
MORI!!!
I'M ON MY WAY NOW!
SIGNING PAPERS
I NEVER EXPECTED WE'D PULL OUT MY SIGNING PAPERS.
YOU NEVER KNOW WHAT'LL HAPPEN IN LIFE!
SIGNING.....
GETTING WORSE.
...IT'S NORMAL.
NOW THAT I SEE THEM AGAIN...
...IT'S LIKE...
AT THE TIME, I FELT THAT I SORT OF OVERDID IT ON THESE PAPERS, BUT...
HOW ABOUT I HELP FOLD?
EDITOR M-SAN.
WORSE. IT'S BEEN THAT BAD MORE THAN ONCE.
VRRR!
VRRR!
I REALLY WANT TO THANK THEM!
HERE YOU GO.
I EVEN HAD THEM CUT THEM ALL IN HALF...
I DID MINE RIGHT THERE AND HAD A CLERK AT NANKAI BOOKS MAKE COPIES FOR ME.
AH!
I FORGOT MY PAPERS, SO I'M DRAWING IT NOW.
SPEAKING OF PAPERS, WHEN I WENT TO THE FUKU-SHIMA EVENT CALLED MACHI★ASOBI...
IRIE-SAN.


DRAW WHATEVER YOU LIKE.
CAN I DRAW WHATEVER I LIKE?
I'VE FELT A CONNECTION TO THE SHOP FOR A LONG TIME, SO WHEN I WAS ASKED TO DRAW THEIR IMAGE CHARACTERS...
CHARACTER REQUIREMENTS
•BIG SIS + LITTLE SIS
•BOTH WEAR GLASSES.

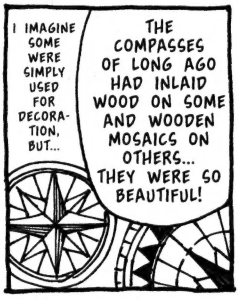

POP ARE THESE THINGS.
NEW RELEASE!
THE COMIC ZIN POP DRAWINGS

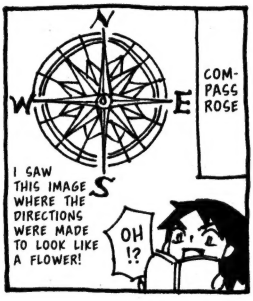

...LET'S LEAVE IT AT THAT.
PEEEEP!

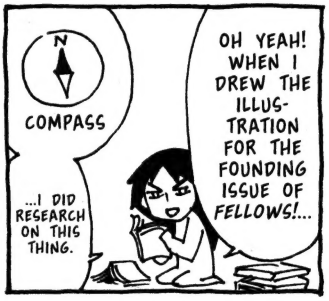

...I THOUGHT THAT MAKING IT A BIT OF A QUESTION WOULD LEAVE A STRONGER IMPRES-SION.
FOR SISTERS, THEY DON'T LOOK MUCH ALIKE, BUT...


I'M BEGINNING TO REALIZE THAT I LOVE THIS HAIRSTYLE.
OF COURSE, I WAS NEVER TOLD TO PUT THEM BOTH IN NECKTIES.
I TRUSTED THOSE WORDS AND PUT ALL MY ENERGY INTO IT.


BUT IN THE END I DIDN'T HAVE TIME, SO I GAVE IT THE SIMPLEST DESIGN.
UUUH...


I IMAGINE SOME WERE SIMPLY USED FOR DECORA-TION, BUT...
THE COMPASSES OF LONG AGO HAD INLAID WOOD ON SOME AND WOODEN MOSAICS ON OTHERS... THEY WERE SO BEAUTIFUL!

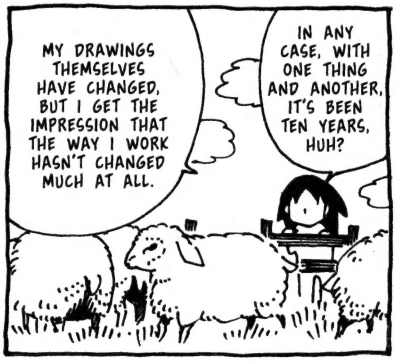

N
W
E
S
COM-PASS ROSE
I SAW THIS IMAGE WHERE THE DIRECTIONS WERE MADE TO LOOK LIKE A FLOWER!
OH !?

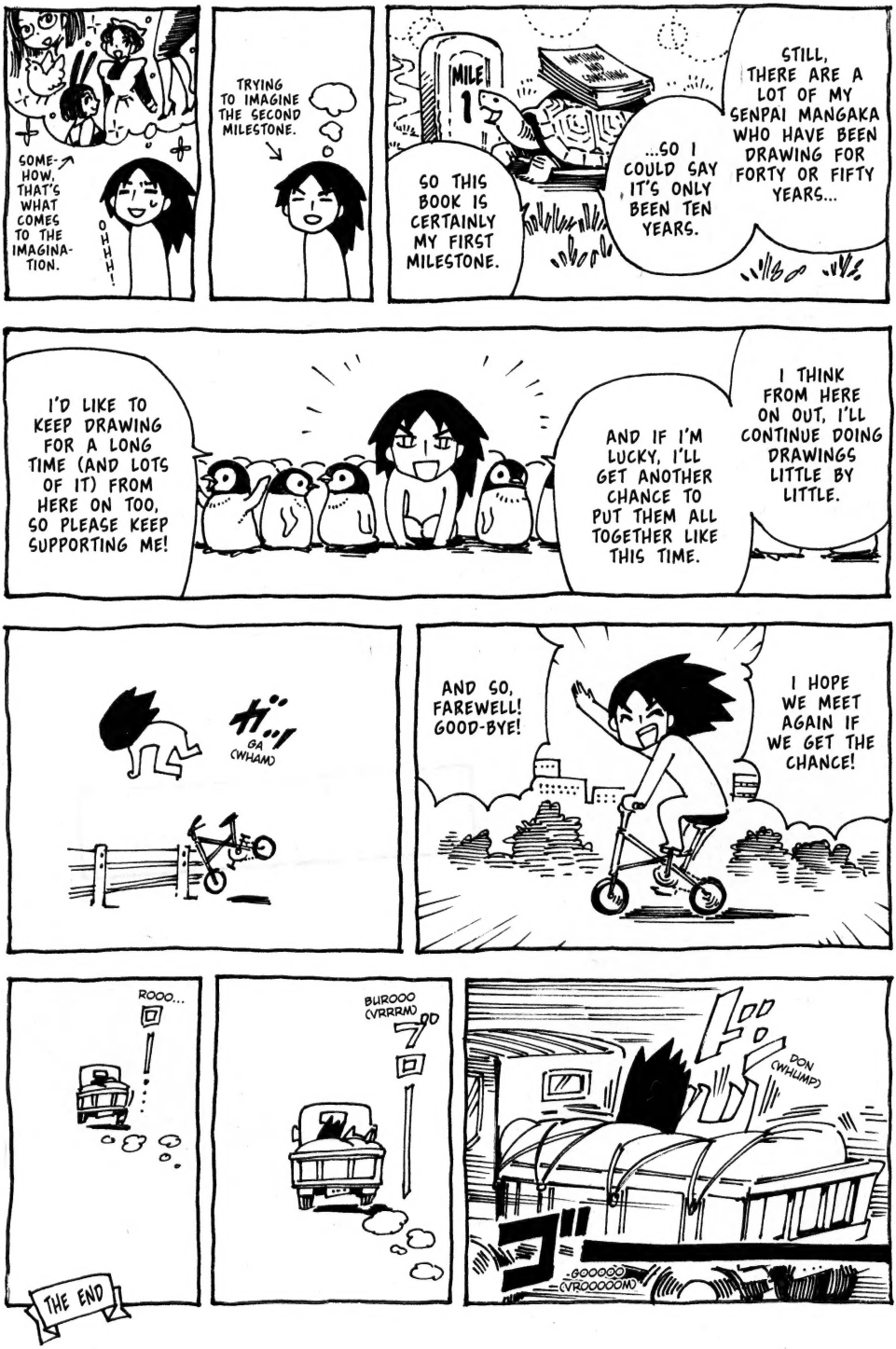

N
COMPASS
...I DID RESEARCH ON THIS THING.
OH YEAH! WHEN I DREW THE ILLUS-TRATION FOR THE FOUNDING ISSUE OF FELLOWS!...




NOM!
ANYTHING AND SOMETHING


BUT AFTER TEN YEARS, THE ONLY THINGS I'VE DONE BESIDES MY SERIES ARE IN THIS ONE BOOK. ISN'T THAT A BIT THIN?


MY DRAWINGS THEMSELVES HAVE CHANGED, BUT I GET THE IMPRESSION THAT THE WAY I WORK HASN'T CHANGED MUCH AT ALL.
IN ANY CASE, WITH ONE THING AND ANOTHER, IT'S BEEN TEN YEARS, HUH?


SOME-HOW, THAT'S WHAT COMES TO THE IMAGINA-TION.
OHHH!
TRYING TO IMAGINE THE SECOND MILESTONE.
MILE 1
SO THIS BOOK IS CERTAINLY MY FIRST MILESTONE.
...SO I COULD SAY IT'S ONLY BEEN TEN YEARS.
STILL, THERE ARE A LOT OF MY SENPAI MANGAKA WHO HAVE BEEN DRAWING FOR FORTY OR FIFTY YEARS...
I'D LIKE TO KEEP DRAWING FOR A LONG TIME (AND LOTS OF IT) FROM HERE ON TOO, SO PLEASE KEEP SUPPORTING ME!
AND IF I'M LUCKY, I'LL GET ANOTHER CHANCE TO PUT THEM ALL TOGETHER LIKE THIS TIME.
I THINK FROM HERE ON OUT, I'LL CONTINUE DOING DRAWINGS LITTLE BY LITTLE.
GA (WHAM)
AND SO, FAREWELL! GOOD-BYE!
I HOPE WE MEET AGAIN IF WE GET THE CHANCE!
ROOO...
BUROOO (VRRRM)
DON (WHUMP)
GOOOOO (VROOOOOM)
THE END